

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC

THE ETUDE

VOL. XXIV.

PHILADELPHIA, PA., JANUARY, 1906.

Copyright 1905, by THEODORE PRESSER

NO. 1.

GEORGE FREDERICK HANDEL

FEB. 23-1685

The Making
of a

APR. 14-1759

Great Man
in Music

I.

Or few can it be said with so much truth as of Handel, that the child is father of the man. In the child of tender years, setting up his will against that of a father determined to crush his son's passion for music—and in the end winning it, we recognize the same sturdy spirit, the same firm fibre of independence that characterized him as a man two-score years later. An alien, the object of cabal, intrigue, and satire; bankrupt in purse, in health, in prospects for the future—in all save honor and inspiration for his art—he refuses to own himself beaten as persistently as did the little lad of seven, trotting unobserved after his father's carriage until the stern master is forced to relent and to give the boy leave to the journey he had set his heart upon. The audacity of the enraged impresario in threatening to throw the capriccios prima donna from the window if she refused to sing the music he had written for her is the logical outcome of the daring that led the child, in spite of the command that he was not even to go near the instruments were to be seen, to lug a clavichord to the attic of his home, there to enjoy in secret the art he was forbidden to practice publicly. Seldom has force of character, as an element of greatness, been more strikingly illustrated than by the career of Handel. None of its manifestations—fervor, energy, indomitable will, unabashed confidence in one's own powers, contempt for conventionalities, coupled with the less popular qualities of self-assertion and obstinacy, are lacking. In all these respects a curiously-exact parallel might be drawn between this master of the oratorio and Beethoven, the supreme figure of the succeeding century.

Reading the child's aspirations in the light of the achievements of the man, one might be inclined to blame his elders for their shortsightedness in ignoring his manifest destiny, if he did not remember the spirit of the age and the natural desire of the father to have his son make his way through life on a higher plane than that assigned to the musician. He himself was in reality a sort of upper servant. Though dignified with the title of surgeon, he was in truth a barter—a superior order, to be sure, for he was employed at court as a *valet de chambre*; one



HANDEL MONUMENT IN WESTMINSTER ABBEY

By FREDERIC S. LAW

whose business it was to bleed, draw teeth, apply leeches and to perform other minor surgical offices under the direction of a physician, in addition to his ordinary duties. He had experienced the elations of a dependent position, and no doubt wished something better for the child of his old age—he was sixty then—when the emperor of the house of Saxe-Weissenfels, who was thirty years younger than his husband, All things considered, the musician was no better off than the barter-surgeon in those days. The arts were dependent upon the favor of the rich and noble. Musicians, who wished adequate subsistence were constrained to enter the service of royal or ducal houses, where they were regarded in the light of servants—servants, too, who had not the privilege of changing their masters when they chose. Even at a much later period Emmanuel Bach was detained in Berlin by Frederick the Great long after he had requested permission to depart. He could not take flight without leaving his family behind, and they being Prussian by birth were not allowed to leave Prussian territory without legal warrant, which was denied them. This being the case with those high in the art, the social condition of the musician in the smaller towns may be readily imagined.

Old Georg Handel designed his son for the law, not for a profession which he considered unworthy not the vocation of a man of dignity. Since the boy's early bent for music was so pronounced—he sang before he talked—the father determined to keep him also, so far as possible, from contact with the art that so inflamed his susceptibilities. He was not allowed to go to a school where music was taught; musical instruments were banished from the house; he was forbidden to go where they could be seen or

where music could be heard. Notwithstanding these prohibitions—or perhaps by reason of them—the child's little fingers were so eager to exercise themselves on an instrument that there was even some talk of mutilating them in order to make this impossible. His determination, however, was equal to his father's. In some way, probably by the aid of some sympathizing member of the family, he smuggled a small clavichord into the attic, and before his father knew it, had taught himself to play it. By the time he was seven he was the wonder of the town for his precious musical ability. One day, his father announcing his intention of visiting Weissenfels, where a son, the half-brother of the little George, Frederick, was in the service of the Duke of Saxe-Weissenfels, whose court was renowned for its music, the boy begged to accompany him, but was refused. Nothing daunted, he continued playing the clavichord until it was too far from home for him to be sent back, and then discovered himself. The father was obliged to yield and took him on the journey. This proved the first step toward breaking down parental prejudice, for the Duke hearing the child play, recognized his genius and spoke earnestly with the old surgeon on the folly of attempting to crush such unmitakable talent. These ducal admonitions and an effect heretofore denied the boy's pleadings; on his return he was given permission to study with Zachau, one of the most learned musicians of Halle.

In 1697, the old man died, but a sense of filial duty led young Handel to continue his classical course and even to enter the University of Halle as a law-student, at the age of seventeen. The offer of the position of organist at the city cathedral, however, brought him to the parting of the ways. He abandoned all thought of law and threw himself heart and soul into the practice of his loved art. But even a great man is dependent in part upon his surroundings. Before a year had passed, Handel felt that he had accomplished all that was possible to him in so quiet and retired a town as Halle; his wings had grown and he was impatient to try them in fuller and more audacious flights. He determined to go to Hamburg, which at that time offered particular advantages to the aspiring German musician.

Hamburg had the first theatre in Germany that was open to the general public; there operas were given in German free from the restrictions that prevailed elsewhere. The opera was the favorite amusement of royalty and nobility; it was confined to court circles and only those might hear it who had the right of entry at court. It was exclusively Italian; among the upper classes opera in the vernacular was considered a barbarism; a German musician who wrote an opera was obliged to write it to the Italian text of the Italian style. It was in Hamburg that the first German opera received public performance, in 1673—a naive production based on the story of the fall of man, an evident survival of the medieval Miracle Play. At the time of Handel's visit, the opera was in charge of Reinhold Keiser, a musician of rare attainments who had elaborated such simple *Stagewicks* (plays with songs) into a form closely resembling the Italian opera—that is, the dialogue of the play was replaced by recitatives which ended the series of florid arias called for by the taste of the time.

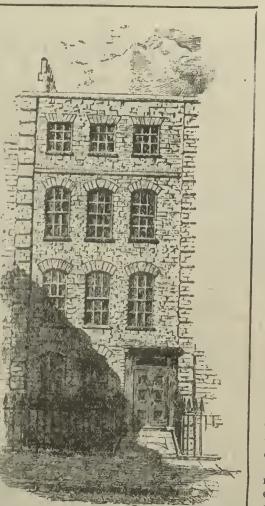
It can be imagined with what delight the young musician from Halle drank in the new and interesting atmosphere that surrounded him in Hamburg. He was introduced to an unfamiliar form of his art: one that had a decisive influence on his artistic development; a form that was destined in the future to bring him fame but to rob him of fortune, while serving as transition to the creation of some of the noblest choral works ever achieved by any composer. He was introduced to cordial and speedy recognition. He made friends with a man of unusual, a man of remarkable endowments, who was connected with the opera as composer, conductor and singer, whose influence smoothed the path of the youthful aspirant. He secured his pupils and paved the way for the performance of his first opera, *Almira*.

A joint experience of the two friends illustrates a curious practice of the times. The aged Dietrich Buxtehude, organist of the Marienkirche in Lübeck, famous from Hamburg, wished to retire, and public sources for the post was invited. The young man journeyed thither with the intention of entering the lists, but was beaten by the Lübeck they discovered that the successful candidate must bind himself to marry the daughter of the old master. Since she was twelve years older than Matthausen, who was four years the senior of his companion, it was hardly surprising that both declined to proceed further in the quest. Such matrimonial conditions were not in frequently attached to similar opportunities; clergy, men, preceptors and organists were often expected to marry the daughter or widow of the previous incumbent. It is gratifying to add that the mature charms of the lady in question were not so brazenly rejected by all the applicants; a certain Schieferdecker accepted both her and the organ with apparent readiness.

During his stay in Hamburg, Handel led a busy life—teaching, composing, playing the second violin in the orchestra, as well as the organ and harpsichord, in both of which he had surpassing skill. In 1703, *Arias* was produced with triumphant success. It contains one of Handel's best-known melodies, the *Lasciv' ch' to piacere*. (*Here my tears flow*), in the form of a saraband. Afterward it was arranged with words and sung in *Rinaldo* and interpolated in Handel's early oratorio, *The Triumph of Time*. (*Isis* was quickly followed by his second opera, *Xerxes*, which was sung in German theater. In the earlier work, the tasteless practice of using German for the recitatives and Italian for the arias was abandoned. This was commonly done at the time and was defended on these grounds: that since the recitatives explained and carry on the action, it was necessary for the audience to understand them, while the arias being intended for musical effect were better sung in the smother and more melodious tongue, Keiser, seeming a formidable competitor in the young composer, set the texts of these two operas himself and banished his rival's works from the stage; but Handel gave himself little concern about the matter, for he long intended visiting Italy for further study and advancement, and in 1706, left for Italy.

Italy was the goal for all aspiring musicians—and but little wonder. Alessandro Scarlatti, in his opera, was preparing the way for the great classical period, beginning half a century later with Haydn and Mozart; his son Domenico, two years older than

Handel, was laying the foundation of the free school of playing on keyed instruments through his remarkable works for the harpsichord; Corelli was performing a like service for the violin, besides materially advancing clearness and unity of form in purely instrumental music by the clarity and conciseness of his compositions. Handel became the friend and admired associate of all three. He already had the knowledge and erudition which characterized the German school; his five years' stay in Italy gave his art the charm of a vocal style. When he returned to Hamburg, Matheson tells us that he had but little idea of what he had learned, for he brought with him, mainly church cantatas and arias, were long and learned but dry. He was, however, quick to profit by the opportunity of studying the dramatic school; he made still further progress in that direction while in Italy, where his works, both sacred and



HOUSE IN WHICH HANDEL LIVED IN LONDON.
25 (FORMERLY 57) BROOK STREET.

Going down Bond Street from Oxford Street, the pedestrian passes Brook Street. If he is inclined to turn aside into this narrow street, he soon finds a house (No. 25) on the left side going toward Hyde Park, upon which a tablet is placed. This is the house in which Handel lived for thirty-four years, in which he died and where all his great oratorios (including the "Messiah") were written.

secular, created the utmost admiration. His opera *Arianna*, which was heard in Venice by the Prince of Hanover, won him cordial invitations from the Prince and his companions to visit Hanover and England. These invitations exercised a decisive influence on the young composer, set the texts of these two operas himself and banished his rival's works from the stage; but Handel gave himself little concern about the matter, for he long intended visiting Italy for further study and advancement, and in 1706, left for Italy.

Italy was the goal for all aspiring musicians—and but little wonder. Alessandro Scarlatti, in his opera, was preparing the way for the great classical period, beginning half a century later with Haydn and Mozart; his son Domenico, two years older than

See Music Section of this issue.

that indefinite permission was broadly interpreted by the absentee, who settled down in London with no apparent intention of leaving it. The trouble that came from this decision is mentioned on page 20, in connection with the incident of the "Water Music."

Thus far, though Handel had written much sacred music, it had by no means taken the form it was to assume in his mature years. His early works for the church show little difference in style from those written for the stage. The interest was in the main confined to solo voices; there was no trace of the mighty choruses which give such grandeur to his English oratorios. From the very beginning of his residence in England, however, there was a notable growth in the depth and dignity of his sacred music. This was, after all, much more in accordance with English taste and character than the opera.

In 1719, accordingly, a stock company was formed to secure the establishment of a permanent Italian opera in London. Handel was appointed manager and when it failed, nine years later, undertook to continue it at his own risk. Its patrons, however, cared less for music than for sensational stage effects and the equally sensational singing of expensive singers. When their thirst for novelty was satisfied, they deserted the enterprise. In eight years' time the unfortunate impresario found his health shattered, his fortune of thousands of pounds swept away and himself ruined by his unrestrained improvidence for debt.

Before his ill-fated connection with the opera, while capellmeister for the Duke of Chandos, Handel had written his first English oratorio, *Esther*, which had received a few performances in the Duke's private chapel. Thirteen years later he produced it successfully to no less than six large audiences. The next year, 1733, *Esther* was followed by *Deborah* and *Athalia*, and thus began the noble series of oratorios that have made Handel's name a household word in the English-speaking world—eighteen in all, of which *The Messiah* stands first, closely followed by *Israel in Egypt*, *Susanna* and *Judas Maccabaeus*. For a time, indeed, the oratorio crowded the opera out of the field and in the end enabled the composer to retrieve his fallen fortunes, in spite of a few desperate situations made by his enemies to prevent their success.

In 1737 he composed *The Messiah* in the short space of twenty days and conducted its first performance early in the following year in Dublin for the benefit of that city's charities. This was in recognition of the warm appreciation he and his works had always received from the Irish public. The composition of this oratorio stirred him deeply. Though impetuous, often rough in manner and unrestrained in language, his feelings were deep and easily moved.

Space is lacking to add anything further to this necessarily incomplete account of one of music's greatest characters, save that the last years of his life were clouded by the loss of sight. This affliction did not have the effect of banishing him entirely from the public; he played the organ and even occasionally conducted his oratorios at the harpsichord. To see the old, blind man at a performance of *Susanna*, listened to by the complaint of the Jewish hero:

"Total eclipse, no sun, no moon.
All dark, amidst the blaze of noon"—

was a sight to touch the most insensible and move many to tears.

Much that he did has passed away. His operas, though containing many charming, truly exquisite details, were written for the taste of his day and are now forgotten. A little of his instrumental music still survives, but it is in his oratorios that the true grand Handel is to be found. It is hard to imagine a time when *The Messiah*, at least, will fail to appear as an integral part of the musical year.

As to Handel's personal appearance we cannot do better than to quote Hawkins, the historian, who says: "Portly was he in his person a large made and a very portly man. His gait, which was very sauntering, was rather ungainly, as it had in it some of that rocking motion which distinguishes those whose legs are bowed. His features were finely marked, and the general cast of his countenance placid, be-peking dignity attempted with benevolence, and every quality of the heart that has a tendency to peget confidence and insure esteem."

III.

While in England he wrote *Rinaldo*, which was brought out on a scale of great magnificence and completely captivated the English public. London was far more to his taste than Hanover and not long after his return he applied for a second leave of absence to revisit England. This was granted by the Elector but only for "a reasonable length of time." This some-

time, the best known portrait of Handel, of which the portrait that accompanies this issue is a reproduction. An interesting one, printed in 1720, represents the composer seated at the harpsichord.

HANDEL'S PLACE IN MUSICAL HISTORY

By LOUIS C. ELSON

There are two popular misconceptions regarding Handel which require to be banished from the mind of almost every musical amateur. One is that "Bach and Handel" or "Handel and Bach" were about the same kind of composers (a species of musical Siamese twins), and the other is that Handel's place in musical history is wholly determined by his "Messiah." Bach and Handel stand in direct oppositions in the bent of their minds, and had Handel never written the "Messiah," he would still have left a decided mark upon the progress of music in the world.

The points of resemblance between the two great contrapuntists may be set forth as follows: they were born within twenty-six days of each other; they were fine organists; they were the two chief composers of their time; they were Germans; they left great sacred works; and they became blind.

The points of dissimilarity may be stated thus: Bach was twice married and had twenty children; Handel lived and died a bachelor; Bach lived modestly and quietly in his family circle; Handel passed the greater part of his life in the glare of publicity and in contact with the aristocracy; and finally, and chiefly, Bach leaned toward the older school of composition, while Handel faced the new dramatic style.

Handel and the Orchestra.

It is not too much to speak of Handel as having been a 20th century musician, born two centuries too early. Had he lived today we would find him experimenting *à la* Richard Strauss, Hugo Wolf or Max Reger. As it was, he was constantly trying new orchestral effects and inventing new musical devices. It was he, for example, who first used horns in connection with the human voice. The French horn (without keys) had always been considered as a hunting horn until Handel introduced it into operatic scores, and there was a loud outcry against such a "novelty" which allowed an orchestral place, when the composer set aside innovation. Handel introduced the contrabassoon into the orchestra, for the first time, in the coronation anthems written for George II, in October, 1727.

While other composers slighted the harp, which was then a semi-diastolic instrument, Handel wrote some prominent passages for the instrument, and in "Alexander Balus" he even introduced the mandolin, together with the former instrument. The clarinet, which was at that time often called the "shawm," and was but a primitive instrument, was also used by Handel, in his opera "Richard I."

In his use of the bassoons, scarcely any modern composer could surpass this pioneer of nearly two hundred years ago. If any reader will look at the second part of the great aria "Revenge, Timotheus Orie," he will find a most impressive three-part harmonic progression the words "Bach and the band" given to the bassoons, which form that foreshadows the portentous bassoon passages which shudder in Berlioz's "Marche au Supplice" in the "Symphonie Fantastique." Handel made another exhibition of the ghostly power of this instrument in the scene where the Witch of Endor causes the spectre of Samuel to arise, in the oratorio of "Saul."

Lute and viol da gamba were also employed highly by this 18th century radical, and when it came to the regular stringed instruments he attempted all kinds of experiments. His use of the pizzicato was practically a new thing in England when Handel first employed it. His obligato passages for violin, cello were also novelties at the time. He also brought forth a new effect in his employment of trumpets in duet with solo voices, and such numbers as "The Trumpet Shall Sound" (bass voice and trumpet) and "Let the Bright Seraphim" (soprano and trumpet) were as strikingly new compositions in their day as Strauss' "Sleeping Beauty" or Tchaikovsky's "Swan of the Woods" are in modern music.

In view of such instrumental touches, it is not too much to call Handel the first modern orchestral composer. If it were not that with Haydn as "The Father of the Sonata," Bach as "The Father of the Fugue," Gluck as "The Father of Dramatic Opera," etc., music is too copiously supplied with "fathers," we should feel tempted to call Handel "The Father of the Orchestra."

Yet there are other reasons against this appellation. With all his experiments and his new tone-colors, the orchestra remained in rather a primitive state in Handel's day. He had, to be sure, a much larger force of instrumentalists than poor Bach could ever venture to hope for in his Leipzig obscurity. The latter once said that he would be well content with any orchestra of twenty-four men, while Handel often had as many as that in his first and second violins. In spite of this, his orchestra was weak, according to modern standards. The harp and clarinet were, as already stated, not partially developed; the trumpets, moreover, in tone and manner of sound, in tone than ours, had yet no keys; the drawing trumpet (*tromba a tirarsi*), which had slides like a trombone but drew toward the player, was unknown.

Per contra, there are a few tone-colors which existed in the orchestra in Handel's time, which we would gladly see restored to the modern orchestra.

There was the bassoon, which had a funeral tone

which the bassinet-horn, which had a mournful tone

which the bassoon had, yet no keys; the drawing trumpet

which had slides like a

trumpet, which had slides like a

The Instrumental Music of Handel

By W. S. B. MATHEWS

The attitude of Handel toward instrumental music is at first view a little disappointing when we remember that he was one of the great masters of his period. Bach, Rameau, Domenico Scarlatti, and Handel were four geniuses in their way, each a composer and player of rare individuality. All alike were thoroughly schooled contrapuntists, capable of fudging upon any subject, improvising fugues if desired, and of giving to the impromptu product many of the charms of their most finished work. Moreover, while all were great organists and fluent players upon the clavichord and harpsichord, perhaps Handel and Scarlatti were more fluent than either of the other two, great as was the great Bach.

Yet there is a most singular difference in their attitudes toward instrumental music. Scarlatti was trained from childhood in operatic composing, and in his father's house he became educated in what we now call the "old Italian art of singing," which originated with the elder Scarlatti. Handel began his career as an operatic composer with a distinct success, at the age of about twenty, and an operatic composer he remained all his life—merely changing the quality of his libretti from secular to Biblical subjects, and calling the products of his later years oratorios. There is no especial difference between the Handel opera music and his best oratorio music, beyond the slight difference in style which a great text raised him over his own level, which was rather high for his time. Handel did not immediately gain admittance to the theatre, but when he did so his successes were many and great, and we must count him among the operatic band.

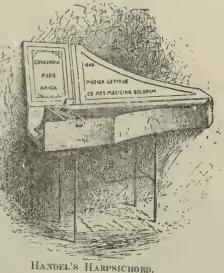
The distinguishing trait in the instrumental music of Bach is the *inviscible*, the "inwardness," the confidential note of most intimate unveiling of soul-states. Bach "compiled" his tonal ideals, we might say. From the organ he brought conceptions of massive grandeur and rhythmic complexity; from the violin, conceptions of thrashing movement and melody, with an undercurrent of mystic counterpoint; and from the clavier, a conception of most sensitive fluctuation of tonal aspect, such as the harpsichord never afforded. All these sides of his musical nature come now and again into his clavier music; notably, for example, in the great "Chromatic Fantasy and Fugue." And above all, while Bach excelled himself in church compositions for voices to the full measure of his dramatic powers, this exercise was quite as representative and subjective as his instrumental music itself, should he be no capable church public to recognize the advanced beauty of his ideas. Thus Bach remained from first to last at his test in his instrumental works.

Now Handel was in his lifetime and remains today the people's musician. Who that chanced to hear at the Boston Peace Jubilee the chorus of 10,000 singers with the great orchestra intone: "See, the Conquering Hero Comes," when General Grant entered, the crowd giving the accents with no more force than the necessary to demand, can forget the thrill! There is another point of view from which this same attitude of Handel is equally plainly visible. For example, in the "Messiah," the chorus "All We Like Sheep Have Gone Astray," in members in charmingly fluent counterpoint, two of the parts most of the time in thirds and sixths above the flowing bass, where each successive flock follows the bell-wether over the walls into pastures of dominant and subdominant, by turn, until we find Handel has gone astray as much as any sheep of the lot: but behold! he suddenly turns about and with the words: "But the Lord hath laid upon him the iniquities of us all," he takes up a mighty chord, truly British in melody, Handelian in harmony and full of weighty and heart-breaking pathos. It was this great idea which Handel was preparing by all that inflexible and purposeless going astray through some three pages of score. Or take again such an opening as that of the "Lord chorus" in the "Messiah," where at the "Worthy is the Lamb," we have precisely such a people's consciousness of worship and grandeur. Handel stands alone of all composers of his time in feeling the possibilities of mighty masses of tone and of divining that such a massing of tone belongs not to the confused word-mixtures of fugue, but to a simple

strophic melody, mightily conceived. There is a glimpse of it in the chorus "For unto us a Child is given." The incidents follow the approved lines of the lesson in counterpoint and mixed up responses; but when it comes to the nature of that Child, on the words: "Wonderful, Counsellor, the Mighty God, the Everlasting Father," fugue suddenly becomes too formal; he turns again to this language "Understood of the people" as the prayer-book has it, in tonal form so simple as to invite, nay, to require, all the people to join; and the more they join, the grander the effect. This is dramatic art, and the art of a fine vocal writer as well.

We will not find this sort of thing in the instrumental music. His tempests were indeed a public drama. It was the style of a despondent Presbyterian preacher who described the dominion as having been "set in the key of D minor, *Andante moderato*." Now Handel seems to have set in the key of A major, a good healthy key, and in *tempo ordinario*, a designation which meets us over and over again in his music.

Handel's music has been arranged, revised and added to by various composers, with greater or less success. It is possible that any of Handel's music might receive additions of the kind that great composers know how to give. We may imagine from the universal appeal made by that modest little air which the late Theodore Thomas found somewhere in



HANDEL'S HARPSICHORD.

the instrumental music and transcribed for orchestra, that the *Largo*, a melody of a thousand. Here again it was a question not of the "How much?" but of the "How well." Thomas sang it as Farinelli might have sung it. And how all we loved it!

What interpretation should we do for a Haudel air is shown us from a different standpoint by Brahms' Airinding of one of the simplest, look first at the Air in B-flat, in the first book for harpsichord (Peters Ed., No. 4e). Here Handel has written five variations. The air is seemingly superficial and of little value. But consider the deliciously vague oscillations of harmony between tonic and dominant, with occasional bits of subdominant. In his treatment, Handel remains conventional after the pattern of his time. In the first variation he gives a figure of sixteenths, meant an original motion of quarters for the theme, and the second variation transfers this to the left hand. The third brings a triplet motion, and this again is transferred to the left hand in the fourth variation, after the restoration of the times to give the left hand an equal claim. Then comes the fifth variation which is merely the second strengthened by some new counterpoint. (Page, third grade.)

Then to discover what the air might have had in it, provided the composer had brought it to its holding a century and a half more of chromatic and enharmonic education, look at those variations in Brahms' Air, which are easy enough for ordinary players. Brahms begins by giving the theme precisely as it is. Then he goes on; at times he changes the mode and minor; at other times, other things. The easy

variations are 1, 5 (in minor mode), 7 (in trumpet), 11 (very quiet and ethereal), 12 (with interesting vagueness of time), 19 (in Siciliano) and perhaps 23, the one has bravura enough. And in the dimly distant there are other wonderful unfoldings, all directly traceable to this noble Handelian root.

Another example of variations for study is found in the third lesson, the Chaconne in G, played at about the rate of seventy-two, for quarters. The variations are plain enough, although there are no less than twenty-one of them: Nos. 9 and 10 are very artistic indeed. He is writing for three voices and in minor mode, and the work is musical to a high degree.

Handel's curious fluency is shown by his sixty-two variations upon the Chaconne in G major, in the same book of lessons. The theme is a short 3-4 air, which occurs later on, in variation 4, in much simpler form; and in variation 8 in a form which might be called reduced to the lowest possible terms. Many useful exercises are afforded by these variations, but the willingness of the master to content himself so long upon repetitions of the same harmony and give little out of it, can only be explained by the aid of unscrupulous inferences as to the talent of the pupil—whether he was a princess or some grand young dame, such as still remain to us in boarding schools, now and then. If one were to add some of these to a Handel program I would advise Nos. 16, 12, 24 and 37, which introduces new motives, and as many others as fancied. The piece is of second grade difficulty.

While discussing variations we must not forget the famous "Harmonious Blacksmith" air and what Handel called "doubles," meaning thereby different figurations upon the same melody and harmony. The term variation properly means more than this. In a double, such a thing as changing the mode and materially changing the natural expression of the theme could not occur. Other examples of these doubles are found in the Gavotte in G major in the 14th Suite (Peters, No. 4b), where the gavotte in 2-2, motion of quarters, "doubled" later on in motion of eighths and again accelerated to triplets of eights. It is a pleasing movement of no more than good fourth grade difficulty.

The slow movements in Handel's instrumental music are always sarabandes, chaconnes and menuets, the first being the standard slow form in his music. This form is always short, very serious, with a pulsation close around 69 by the metronome (sometimes in half-note units, sometimes in quarters) and a good vocal illustration may be found in the famous contralto air: "Lascia ch' ti pianga," from "Rinaldo," a piece which occurs in every contralto album of classical selections.

In the sarabandes, the student will note the curious way the counterpoint has, now and then, of introducing passing notes before rests, the resolution following later. The Sarabande in G minor, from the 7th Suite (Peters, No. 4c), has this peculiarity, as also the trills which Handel introduced to keep up the interest in the melody where the harpsichord had not the necessary duration of measure. This same suite has a passacaille or chaconne, of strong counterpoint, but of very unusual measure form, which is almost always 3-4, but here 4-4. This form was almost the same as the chaconne and was almost habitually taken as basis for variations, as in the famous organ passacaglia of Bach in C minor, where there are about twenty-five counterpoints to the same ground bass. One of the best sarabandes in the suites is that in the 11th Suite (Peters, No. 4b). This is in D minor, in chords, with a bass which moves contrapuntally at times, the whole being very impressive when well done.

While I care not upon this suite, I will call attention to the Gigue (Jig) which follows, one of the shortest illustrations of the form, requiring only about a half-minute to play. It is written in 12-16, the units being dotted quarters, or perhaps dotted halves, two in a measure, at the rate of about 84. Handel was very fond of this gigue motion, and occasionally creates very long pieces in it. For instance, the gigue in the 9th Suite (Peters, No. 4b).

Handel is remarkably less rigid in gavottes than is Bach. There are several interesting examples transcribed from his orchestral pieces, a very prettish in B-flat major, transcribed by Dr. J. S. Svirsky (Schirmer), running to only two pages (fourth grade); also a Bourrée (the next best thing) transcribed by Arthur Foote (Schmidt), which is a very clever and pleasing piece (not difficult, fifth grade).

Dr. William Mason has transcribed a gavotte in G major; he calls it a "free transcription," because in it he has illustrated his theory that in consequence of Handel's always writing in double counterpoint of the tenth or twelfth, there is always a place in his music where the principal idea can be repeated in canon, sometimes a half measure later, sometimes a measure. So here, beginning in the 9th measure, the tenor imitates the soprano a half measure later; and later on, 13th and 14th measures, the imitation follows a measure later. This is clever work, but one "swallow" is too little to make a summer in contrapuntal rules. This piece is fifth grade, rather high.

For rapid movements by Handel we have in the suites almost exclusively the allemandes and the courantes, except the gigue, which invariably ends them.

"And I would say the same," said Mozart, with his habitual modesty, when he heard of Bach's remark, "If I dared to put myself side by side with two such men."

"Every musician should make a pilgrimage to London and kneel baredhead at Handel's grave," exclaimed the impulsive Beethoven.

Handel knows better than any one of us what is expected of producing a great effect. When he chooses to make a strike like thunderbolt.—Mozart.

Haydn called Handel "the father of all the composers."

Domenico Scarlatti is reported to have said that he had not imagined that it was possible for any man to have played the organ as Handel did.

Handel possessed an inexhaustible fund of melody of the noblest order; an almost unequalled command of musical expression; perfect power over all the elements of his science; the faculty of yielding huge masses of tone with perfect ease and felicity; and he was without rival in the sublimity of ideas. The unanimous verdict of the musical world is that no one has ever equalled him in completeness, range of effect, elevation and variety of conception and sublimity in the treatment of sacred music.—Ferris.

The examples of the oratorios form of writing which Handel left us in the available illustrations I might refer to the Courante in G minor in the 5th Suite, where the movement might be as fast as 144 for quarters; the real measure is a 6-4, two measures for one. In the 14th Suite there is a courante in 3-4 which goes at about the metronome rate of 96 for quarters.

Closely allied to these in spirit is the famous Chaconne in F, which in place of being a slow movement, as the chaconne regularly was, is here to be taken at about the rate of nearly or quite 144 for quarters. I advise the von Billow edition because it adds marks of expression for contrast. It is a fluent and attractive piece. This chaconne is also from the third lesson (Peters, No. 4e). It is developed at great length, beginning in the von Billow edition seven pages (fourth or fifth grade).

Pedagogically considered, the Handel instrumental music is available from the standpoint of the personal representation of the composer and also as an attractive form of what is essentially contrapuntal playing. It is good, healthy music, never profound, but always music.

There is yet another charming little piece which might well have found place in books of graded materials. It is marked Allegro, and occurs in the 14th Suite (Peters, No. 4e). I would take it at about 90 for quarters, which is probably quite a bit slower than Handel intended by his 2-2 and Allegro. It is a fine length, in a study and a really tasteful little piece (easy third grade).

I have not yet mentioned the famous "Fire" fugue in E minor, which opens the 14th Suite (Peters, No. 4a). This name was given by the famous Englishman who signed in the first of the instant quarters of the theme: "Fire! Fire! Fire! Fire!" after which Handel runs away in sixteenths with chromatic suggestions. It is a fine fugue one of his best. Difficult to play well (seventh or eighth grade, and wants plenty of practice).

In all this instrumental music we must expect to find what is now the universal note of paths. Instrumental music was not yet developed. It gained appreciable headway only during the very latest years of Handel's life, and became something like the artis microcosm it now is, only when Haydn and Mozart had gone to their reward and the irrepressible Beethoven had done his work upon it. And we in our turn, have inherited all this with the working of a full century of masters since. Hence the old-fashioned simplicity and the restricted range. We can not turn back the wheel of time. We must give Handel his due for his times, truly great genius, a man commanding personality in music. And while his instrumental music is generally cut off the same piece as his oratorios and operas, the pieces, we must admit, are small—for the most part, samples. As samples, let us admire the texture of the fabric, the finish of the workmanship and the durability of the warp and woof—harmony and counterpoint the rare dignity and sterling quality.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

simplicity into passages of complexity. In general, he retained the forms and style of the late 17th century, and the melodic dialect of A. Scarlatti; but in orchestration he was decidedly in advance of his age.

—Davy.

Not in the rigid forms of purely church music, neither in the empty, superficial forms of the opera of his days, but in a noble, universal, human expression (the oratorio) lay the mission allotted to his exceptional genius to fulfil.—Ritter.

Bach remained German in art and exclusively national, while Handel enlarged his confines, and while preserving his own physiognomy, he learned and perfected himself at the school of the Italians. Bach is more profound and complicated than Handel; he uses simpler and clearer means. The first is like a diamond, while the second draws more brightness.—Untersteiner.

Strongly marked rhythms, fluent melody and powerful climaxes are among the easily discernible elements of the greatness of Handel's choruses, but the deeper secret of their power is their admirable adaptation of old means to the promptings of a new spirit, Handel never forgot his public, however, and it is largely because he kept always before him the necessity of achieving his artistic purposes with attractive means that his "Messiah" continues to be popular. The fundamental elements of popularity in music do not change radically, after all, and hence Handel's music holds its own in the absence from the oratorio of anything of a more influential nature.—Henderson.

Those effects of genuine grandeur, simple dignity and tragic power which mark his culminating as of the greatest epochs.

The innate grandeur of Handel's oratorios has, hitherto, all but attempted either at rivalry or imitation; and we may safely predict that, to the end of time, the "Messiah" and "Israel in Egypt" will command as deep a reverence as that which they have never ceased to enjoy since the day of their production.—Rockstro.

For the amateur who enjoys the sensations of music without troubling himself further, the choice between Bach and Handel is easy. He will select the latter; not so with the historian. If the prodigious richness of Handel, his dramatic ardor, the majesty of his style, majesty without coldness, carried even to a lyricism of the sublimest quality draws us to him, then the severity, the perfection of the form of Bach, the strength of his originality, his orchestration and his melodic ideas, the inexpressible grandeur which characterizes all his works obliges us to stand before him and contemplate him with admiration.—Lavox.

Handel represents the union of the two spheres of art, the sacred and secular, which had been separated for 150 years. His works, as Chrysander has most clearly indicated, not a true ecclesiastical music.—Keller.

In Handel, artist and man formed a complete unity but of such a nature that it was not the artist in him that shaped and conditioned his human existence, but the reverse. The artist in him was the servant or the best form of expression for his whole human impulse to activity.—Storck.

Handel's mastery of counterpoint was equalled by no one of his time except J. S. Bach, and he was able also to impart a variety of expression entirely suited to the needs of his oratorio subjects.—Dickinson.

APPRECIATION OF HANDEL.

SELECTED BY W. J. BALZELT.

"HANDEL is the one man whom I should like to meet before I die; and were I not Bach, I would willingly be Handel,"—Bach.

"And I would say the same," said Mozart, with his habitual modesty, when he heard of Bach's remark, "If I dared to put myself side by side with two such men."

"Every musician should make a pilgrimage to London and kneel baredhead at Handel's grave," exclaimed the impulsive Beethoven.

Handel knows better than any one of us what is expected of producing a great effect. When he chooses to make a strike like thunderbolt.—Mozart.

Haydn called Handel "the father of all the composers."

Domenico Scarlatti is reported to have said that he had not imagined that it was possible for any man to have played the organ as Handel did.

Handel possessed an inexhaustible fund of melody of the noblest order; an almost unequalled command of musical expression; perfect power over all the elements of his science; the faculty of yielding huge masses of tone with perfect ease and felicity; and he was without rival in the sublimity of ideas. The unanimous verdict of the musical world is that no one has ever equalled him in completeness, range of effect, elevation and variety of conception and sublimity in the treatment of sacred music.—Ferris.

Those effects of genuine grandeur, simple dignity and tragic power which mark his culminating as of the greatest epochs.

The innate grandeur of Handel's oratorios has, hitherto, all but attempted either at rivalry or imitation; and we may safely predict that, to the end of time, the "Messiah" and "Israel in Egypt" will command as deep a reverence as that which they have never ceased to enjoy since the day of their production.—Rockstro.

Handel represents the union of the two spheres of art, the sacred and secular, which had been separated for 150 years. His works, as Chrysander has most clearly indicated, not a true ecclesiastical music.—Keller.

In Handel, artist and man formed a complete unity but of such a nature that it was not the artist in him that shaped and conditioned his human existence, but the reverse. The artist in him was the servant or the best form of expression for his whole human impulse to activity.—Storck.

Handel's mastery of counterpoint was equalled by no one of his time except J. S. Bach, and he was able also to impart a variety of expression entirely suited to the needs of his oratorio subjects.—Dickinson.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

Hawkins.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

—Hawkins.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

Handel's influence over the men who were his contemporaries was great; yet he found no school. All his works were performed as well as they were written; and, thanks to the conductors, his ability thus afforded to him of comparing his compositions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is imitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

HANDEL'S ORATORIOS TODAY

By F. W. WODELL

Of about a score of "English" oratorios, written by Handel, beginning with "Esther" (1720) and closing with the "Triumph of Time and Truth" (1757), the "Messiah," "Samson," "Judas Maccabaeus" and "Israel in Egypt" are today probably the only ones known to the public which still attract notice.

Handel was for many years a composer of operas. In his later years, after serious losses as operatic composer and manager, he quit the field and devoted his attention to the composition and production of oratorios. As a practical man, writing for the English public, he often used Scripture texts and dealt with persons and events of sacred history. In his English oratorios he laid especial emphasis on the choruses, rising them from a subordinate position, as in the Italian operas, to a place of great importance.

"Samson"

The text of "Samson" is taken chiefly from Milton's "Samson Agonistes," and presents in three parts the story of Samson's experiences (blind and a captive) among the Philistines, over whom he finally triumphs by bringing down the pillars of their temple and entombing them with himself in the ruins. This oratorio includes some of the finest choruses ever penned. There is the brilliant "Awake the Trumpet's Lofty Sound," sung by the priests and the Philistines to their god Moloch; the majestic "Then Round about the Starry Skies" The stately, descriptive double chorus for Israelites and their virgins, and the Israelites, "Fixed in His Earthly Temple, and in Heaven's Thing, concluding chorus, frequently used as a concert number, "Let their Celestial Concerts all Unite." Of the solo parts, the pathetic air "Total Eclipse," allotted to the blind Samson, and the tremendous appeal of Samson: "Why Does the God of Israel Sleep?" have been much used by tenors as program numbers. "Let the Bright Seraphim" is a brilliant number for soprano. The restitative and aria, "Thy Glorious Day," and aria, "Honor and Arms," afford two excellent numbers for the concert baritone. A more stately yet interesting number is the aria for Manah, Samson's father: "How Willing My Father Love." The duet for Samson (tenor) and the giant Philistine (bass), "Go, Buffeted Coward," has been used in concert with good effect. The contralto solo, "Return, O God of Hosts," followed by a chorus for mixed voices with contralto obbligato solo, "To Death His Glory They Would Tread," may be used as a concert selection, in which case its effectiveness will be enhanced by an announcement (or printing upon the program) of the occurrences leading up to the singing by the Messenger of the selection "Return, etc."

"Judas Maccabaeus"

deals with the revolt of the Jews against their Syrian oppressors, their struggles with the hated and idolatrous for their final victory, celebration of peace and ceremony of national thanksgiving. The period of interest of the work centres in Judas, the heroic leader who first incites his countrymen to rise against their foes and leads them forth to victory. The oratorio contains some stirring solos, among them "Sound an Alarum" (Tenor); "Arm, Arm, Ye Brave" (bass), and "So Shall the Late Harp" (soprano). There is a succession of stirring choruses and stirring choral numbers, as the prayer before battle, "Hear Us oh Lord," at the close of Part I, and including in Part II "Fallen is the Fee" (celebrating the first victory of the Israelites over their enemies), the jubilant song of triumph (five-part chorus), "Tune Your Harps"; the "Ah Wretched Israel" brought forward by the announcement that the enemy is again advancing upon the Israelites; and "We Never Will Bow Down," a declaration of manly determination never to worship the pagan idols (one of the grandest choruses in the work), which closes the recital of the stirring events of Part II of the oratorio. Part III treats of the celebration of the Feast of Dedication at Jerusalem, after peace had been restored, the welcoming of the conqueror, Judas Maccabaeus, and the celebration of peace by the people with songs of thanksgiving. Notable in this part is the people with songs of "oppressive form," "So Shall the Harp and the Late Awake"; the trio and chorus, "See the Conquering Hero Comes"; the duet for two sopranos, "O Lovely Peace," and the final chorus, "Hallelujah. Amen."

is preeminently a choral oratorio. There are a few solos, and three duets, one of which, "The Lord is Man of War," is sometimes sung by the men of the chorus. The greater part of the oratorio is made up of double choruses. Well-known numbers are: "He Telleth His Thirstons for Rain," and "He Sent in His Angels for War." The three great choruses after choruses gain strength upon strength, making an imposing climax in the final double chorus, "Sing Ye to the Lord, for He Hath Triumphed Gloriously." Indeed, Handel's choral writing is a source of wonder and delight alike to the music-loving amateur and to the professional musician. In the lands of lesser men, the contrapuntal and fugal style of composition too often results in uninteresting, academic music. With Handel, the wonderful mastery of counterpoint and fugue combines with that practically indefinable quality which is known as "genius" to produce full choral music, appropriately expressive in character, easily understood, possessing frankness, directness and strength, often rising to sublimity.

Comparison of the "Messiah" with Other Oratorios.

The "Messiah" is the most popular of Handel's oratorios, and is performed annually in scores of



HANDEL

Engraved by Dubois, from a portrait by Mud. Clement.

concert rooms and churches in Europe and America, written in 1741, within the space of twenty-four days, and first performed in aid of charity in Dublin, in April, 1742; this work at once met with great favor, and has continued to hold its position as the most generally esteemed of all oratorios. It is true that some voices have been used in hostile criticism; that the music has been decried, and Handel has declined it inferior to that of oratorios by certain modern composers. The fact remains, that the "Messiah" has stood that most severe of all tests, namely, the test of time, and is today held with interest and enjoyment every season by more concert goers than any other work written along oratorio lines. The great Bach "Matthew Passion" has its own wonderful pathos and majestic beauty, and appeals powerfully to the educated musician than to the multitude. Handel's "Esther" (at least, Part I and Part II thereof), still retains its charm for many, because of the cheery grace and suavity of its choruses. Mendelssohn's "Elijah" and "St. Paul" also hold their own with choral societies and their patrons, particularly the former oratorio, although "St. Paul" is thought by some musicians to be the finer work of the two. Certain minor works, such as Mendelssohn's "Hymn of Praise," Spohr's "Last Judgment," Haydn's "Seasons," Spohr's "Spring," Costa's "Naaman" and "Eli," occasionally engage the attention of choral bodies.

Works by Modern Composers.

In the product of modern French writers of oratorio there appears to be a lack of works of sufficient dignity, strength and beauty to secure enduring popularity among German and Anglo-Saxon peoples. Gordon's "Redemption" and "Mors et Vita" are not works of the highest type. The music of Cesar Franck (composer of "Redemption," "Ruth" and "The Beatitudes") is, however, gaining recognition. The last-named work has had several performances in America, and called forth high praise from well-informed critics. In Horatio Parker, America has produced a composer of oratorio who is counted worthy, in his best choral numbers, to rank with the old masters. Some of his choral work has been received with praise by English and German critics, as well as by our own people. His "Hera Novissima" is particularly effective in its choral parts. England has been prolific of writers of oratorios. An interesting work by an English writer is A. C. Mackenzie's "The Rose of Sharon," which is a setting of the Biblical drama "The Song of Solomon," and is sometimes presented by English societies. It contains numbers for solo voices which possess the smoothness and vocal character of the best writing of the Italian school, together with strength and genuine interest. A solo for soprano, "The Lord is My Shepherd," is the best setting of those works for one voice known to the writer. There are also some effective numbers for chorus, which have been published separately for church use. Since Purcell's time, however, there has been no English composer whose work has attracted so much attention and evoked such warm praise as that of Edward Elgar, the composer of the "Dream of Gerontius."

Repertoire of Two Prominent Boston Societies.

During the last ten years, the Handel and Haydn Societies of Boston, one of the representative and best-known of the societies of this country (Mr. E. Wallenbauer is now conductor), has sung the "Messiah" oftener than any other work. "The Judas Maccabaeus," "Israel in Egypt," "St. Matthew Passion," "Creation," "Elijah," "St. Paul," "Redemption," "Hera Novissima" (Horatio Parker), "Requiem" (Verdi), "Paradise Lost" (Dobrois), and "Requiem" (Vobach), with the "Messiah," practically make up the list of works given during the period named.

The Cecilia, of Boston (Mr. B. J. Lang, conductor), with a smaller number of voices, is most enterprising in the production of new works, or works not commonly given. This choir is composed of exceptionally good vocal material—trained voices and musically singing— and can thus cope with works the difficulties of which for the chorus strongly militate against their general and frequent use. Brahms' German "Requiem" is one of such, and Dvorak's "Stabat Mater" is another. This Society has brought forward such modern or difficult works as "St. Francis of Assisi" (Tinel), "Requiem" (Berlioz), "Legend of St. Christopher" (H. W. Parry), "Phoenix Expirans" (G. W. Chadwick), "Transfiguration of Christ" (Petrosi), "Stabat Mater" and "Te Deum" (late works of Verdi), and "Dream of Gerontius" (Elgar). It announces for the present season a performance of the "Grand Te Deum" of Anton Bruckner.

Handel's Works Suited to Average Conditions.

As to the continued popularity of the oratorios by Handel which we have particularly named, it may be suggested that possibly the fact that they are eminently suitable for the chorus may be the chief reason to do with it. Certain it is that these oratorios offer to the average choral society material which, while not without difficulties, is eminently singable and inspiring. So it is small wonder that they are taken up by many societies dealing with oratorio work, which would not care to grind through the rehearsals which would be necessary to prepare a performance of other oratorios, the music of which for the chorus is more difficult in the matters of interval and style, while much weaker and less interesting. Moreover, these works make a deep impression even when the presentation is not up to a very high grade of technical excellence. The music is so virile, so strong in itself, that it will stand a roughness of treatment which would be fatal to many oratorios by other writers. It may be that we have in this fact some slight reason for the continued use of these works by oratorio societies. Looking at the matter from a singer's standpoint, the solo music, while cast in a form foreign to the most modern taste and feeling

nevertheless has its own charm of melody and expressiveness, and offers opportunities for the display of the highest type of vocal virtuosity and interpretative power. It takes a vocalist of good voice, thorough technical command of his or her resources, and a high grade of interpretative power to do justice to the pathos of "Comfort Ye" and "Hallelujah." Gordon's "Redemption" and "Rejoice Greatly" are the last-named work has had several performances in America, and called forth high praise from well-informed critics. In Horatio Parker, America has produced a composer of oratorio who is counted worthy, in his best choral numbers, to rank with the old masters. Some of his choral work has been received with praise by English and German critics, as well as by our own people. His "Hera Novissima" is particularly effective in its choral parts. England has been prolific of writers of oratorios. An interesting work by an English writer is A. C. Mackenzie's "The Rose of Sharon," which is a setting of the Biblical drama "The Song of Solomon," and is sometimes presented by English societies. It contains numbers for solo voices which possess the smoothness and vocal character of the best writing of the Italian school, together with strength and genuine interest. A solo for soprano, "The Lord is My Shepherd," is the best setting of those works for one voice known to the writer. There are also some effective numbers for chorus, which have been published separately for church use. Since Purcell's time, however, there has been no English composer whose work has attracted so much attention and evoked such warm praise as that of Edward Elgar, the composer of the "Dream of Gerontius."

The "Messiah."

If we judge of popularity from the number of performances given, the "Messiah" is more highly esteemed by the public than all the other Handel oratorios put together. One of the reasons for this lies in the nature of the text. The story of the birth, life, passion and resurrection of our Lord Jesus Christ has a particularly deep and abiding interest for English-speaking peoples. This text and Handel's strong, expressive music thereby make a powerful appeal to large numbers among our population.

The "Messiah" was not written for church performance. Indeed, it was first given in a music hall, though it is called "sacred" music, and quite properly considered appropriate for performance in cathedral or church, as well as in the concert room.

The conventional style of delivery of "sacred music" is such as to do injustice to the "Messiah." To some conductors, the oratorio style" means a dead level of mechanical diction. It is very important to note that the result of all efforts against this idea brings them to the other extreme; in the attempt to sing with expressiveness tempos are dragged, the portamento, or slurring or smearing is freely indulged in, and what is intended for pathos becomes sickly sentimentality. The music of the "Messiah" is the expression of a manly, honest, frank, emotional, devout soul, engaged in the contemplation of the greatest subject which can occupy the mind and heart of man. It is, therefore, not to be treated theatrically. The true oratorio style is fundamentally one of dignity, nobility and honesty, without affectation, trickery or vanity. Within its limits there is scope for great variety of individual and collective expression. On the point suggestive of the "Messiah" one can do little more than give in the writer's work, "Choir and Chorus Conducting." The oratorio should be delivered with appropriate variations of tempo, force and emotional color: this applies as well to the choruses as to the solos.

Notwithstanding certain difficulties arising from the essential nature of the music in these oratorios, such as, the very long florid passages, it is true that the music is eminently suitable for the singer: the intervals are vocal, not instrumental. If a voice has had a certain amount of training, the study of the solo of Handel's works (supposing them to be properly chosen for the class of voice) is of great benefit in increasing freedom and command of tone. This is true also with regard to the choruses. In these, as much fluency and breadth are required of the soprano, tenor and bass as of any of the voices.

When the "Messiah" was first given in Dublin, the chorus numbered about fourteen men and six boys.

One might think that Handel's original choir could not be equal to the present day. It is true that the music has been decried, and Handel has declined it inferior to that of oratorios by certain modern composers. The fact remains, that the "Messiah" has stood that most severe of all tests, namely, the test of time, and is today held with interest and enjoyment every season by more concert goers than any other work written along oratorio lines. The great Bach "Matthew Passion" has its own wonderful pathos and majestic beauty, and appeals powerfully to the educated musician than to the multitude. Handel's "Esther" (at least, Part I and Part II thereof), still retains its charm for many, because of the cheery grace and suavity of its choruses. Mendelssohn's "Elijah" and "St. Paul" also hold their own with choral societies and their patrons, particularly the former oratorio, although "St. Paul" is thought by some musicians to be the finer work of the two. Certain minor works, such as Mendelssohn's "Hymn of Praise," Spohr's "Last Judgment," Haydn's "Seasons," Spohr's "Spring," Costa's "Naaman" and "Eli," occasionally engage the attention of choral bodies.

THE ETUDE

HANDEL MISCELLANY.

By W. F. GATES.

A MAN may be said to have several personalities in his time. His individuality changes as he progresses from youth to old age, but it is the mature man who is known best to the generations which follow him. Handel, as known to the world, is the older Handel—the pompous, the domineering, the gourmand. But there is much interest in the Handel of younger age, even the child showing something of the traits which in their development made him the man who conquered all enemies and all circumstances, save death and death.

How HANDEL THE BOY WON HIS WAY.

Young George's love for music manifested itself early, much to the father's disgust. He was kept out of school, as music was taught there: he was forbidden to hear or play any musical instruments, or to enter a house where there were instruments. But the lad had a spirit of his own and an aspiration that would not be denied. So we find the boy seven, lugging a little clavichord, perhaps two feet long, into the garret and there teaching himself to play.

Soon the father started on a trip to court, forty miles away. The boy ran after the chaise a long distance and when the father discovered it was too far from home to send him back, so he was taken in and carried to Weissenfels. While the father was absent his son got into the chamber and upon the organ bench and was soon pouring out his little soul in melody, to the astonishment of all who heard him. The duke himself heard the playing and had both father and son before him. He learned of the lad's talent and privations and at once insisted that the father give young George opportunity to make the most of his genius. After this official herating, the father placed the boy under good instructors.

How HANDEL DISCIPLINED A SINGER.

Handel went strongly into operatic ventures, not only in composition but in management. He was the Grau or Mapleton of the period, and had his own troubles with his song-birds. Cuzzoni insisted on singing his arias to suit her and mangling Handel's notation. This was not to be tolerated and the composer rushed onto the stage and caught her by the arms, exclaiming: "Madame, I know you are a fiery devil, but I will show you that I am Bedzibulz, he prince had but twenty-one."

A VERSE ON HANDEL.

One of the most notable musical competitions of all history was that of Handel and Buononcini, in 1720. The latter was an Italian who had been invited to London to give prestige to the Royal Academy of Music, of which Handel was the head. King George I, Handel's patron, was unpopular with the English nobility and for that reason they patronized the newcomer. After much rivalry between the two, it was agreed that Buononcini, Buononcini and Ariosti should hold a triangular competition, each composing an overture and an act of an opera. In this peculiar competition, Handel was almost unanimously awarded the victory. From it came that much quoted verse on the rivalry:

Some say, compared to Buononcini
That Myneher Handel's but a Nimy;

Others aver that he to Handel
Is scarcely fit to hold a Candle;

Strange all this Difference should be
Twix Tweedle-dum and Tweedle-dee!

WORKS RECOMMENDED FOR THE STUDY OF HANDEL, HIS LIFE AND WORKS.

Handel, Williams, \$1.25. Life and Works of Handel, Whittingham, 60 cents. Life and Works of Handel, Marshall, \$1.00. Life and Works of Handel, Schoeber, \$2.00. See also the articles in Grove's and Riemann's Dictionaries, and the sketches in such works as: Croxton's "Great Composers," \$1.50; "Elson's Great Composers and Their Works," \$1.50; "Handel and His Works," \$1.00; Paley, Thomas and Klausner, 6 volumes, \$25.00; Spino's "Makers of Music," \$1.75; Engel's "From Handel to Halle," \$1.50, and Haweis' "Music and Morals." The Children's Handel, edited by E. Pauer. Thirty selected solos and six duets (without octaves), accompanied by a biographical sketch, Grades II-III (Augener Edition). Handel's Handel. A collection of favorite pieces, Grades III-IV (Schriften Library). The Easiest Studies. Edited by Ruthard. Grade II (Peters' Edition). Twelve Easy Pieces. Edited by Billow. Grades II-III (Augener Edition). Selected Compositions. Edited by Bischoff. Grades III-V (Sterngruber Edition). Sixteen Suites, etc. Grades III-VI (Various Editions).

"Wat," exclaimed Handel, "Wat! You deach me music! My music ish goot music. Damn your vorts! Here, here are mine ideas; you go unt make vorts to dem!"

Although naturally impatient of ignorant comment, even when adverse. One evening, while he was strolling in Marylebone Gardens with Rev. J. Fontayne, a musical amateur, a new piece was struck up by the hand. "Come, Mr. Fontayne," said Handel, "let us sit down and listen to this piece; it will do you good." The old man, turning to his companion, said: "It is not worth listening to—it is very poor stuff." "You are right," replied Handel, "it is very poor stuff. I thought so myself when I had finished it." The old gentleman, taken by surprise, was beginning to apologize, but Handel assured him there was no necessity, that the music was really had, having been composed hastily.

HANDEL AS A PLAYER.

The appreciation which the higher and more cultivated classes showed for Handel's genius was equally manifested by the people at large. On one occasion he asked the organist of a village church to let him play the people out after the service, but the master had to do with the whole congregation; instead of leaving the church, stopped and eagerly listened to Handel's performance. "No," said the old organist, at last, "that won't do; let me come; your playing will not make the people go."

As a performer, Handel was one of the first of his time. He was a master in violin playing, so his biographers tell us, though little is thought of that side of his ability nowadays. He was still greater as an organist and harpsichordist. While in Italy he was held to be the equal of Scarlatti on the latter instrument and to be the greatest organist then in that country. At a masked ball he once sat down to a harpsichord and improvised Scarlatti's "Twelfth of December." The audience was then so delighted that he was invited to play again. As a harpsichordist he was unequalled.

A VERSE ON HANDEL.

One of the most notable musical competitions of all history was that of Handel and Buononcini, in 1720. The latter was an Italian who had been invited to London to give prestige to the Royal Academy of Music, of which Handel was the head. King George I, Handel's patron, was the most unpopular with the English nobility and for that reason they patronized the newcomer. After much rivalry between the two, it was agreed that Buononcini, Buononcini and Ariosti should hold a triangular competition, each composing an overture and an act of an opera. In this peculiar competition, Handel was almost unanimously awarded the victory. From it came that much quoted verse on the rivalry:

Some say, compared to Buononcini
That Myneher Handel's but a Nimy;

Others aver that he to Handel
Is scarcely fit to hold a Candle;

Strange all this Difference should be
Twix Tweedle-dum and Tweedle-dee!

THE EDUCATION OF THE MASTERS

III

By HENRY T. FINCK

SCHUBERT

LITTLE Mozart, Schubert is commonly supposed to have had a mind for music and nothing else. In *THE ETUDE* for October, however, I presented documentary evidence indicating that Mozart might have made his mark in other branches of intellectual activity had not music absorbed every minute of his time till he succumbed to the struggle for existence. In the present number I wish to show that Schubert, also, was a man with a more varied mentality than he usually gets credit for.

His School Education

Although the school in which Franz Schubert was placed when he was only twelve years old was a so-called "Covens," at which the pupils were educated for the court chapel in Vienna, it was by no means simply a school of music. Instruction was given also in writing, drawing, mathematics, geography, history, poetry, Italian and French; and Franz as a matter of course had to take all these courses. When his voice broke, in 1813, and he was of no further use to the Imperial Choir, he had an opportunity to devote himself to the higher classical studies. This, however, did not stop the signs of his growing predilection for music. He spent a term at a normal school, in order to qualify as teacher, and then for three years, he assisted his father in teaching the elementary branches in a suburban school. These years of drudgery must have seemed to him interminable, for teaching—even music teaching—was not what nature had intended him for. Finally he realized that for a boy the only natural element is water; so he left the school and thereafter devoted himself to music.

WEBER

Weber's Environment as a Child

It is not a mere coincidence that of all the greatest dramatic composers of the 19th century, Weber and Wagner, belonged to theatrical families. Early in life he was much the doing behind the curtain and subsequently composed for the opera, this knowledge of stage routine was of invaluable value to him. Carl Maria von Weber's father was the manager of a traveling opera company of which his children were members. Thus it came about that the young Carl breathed the atmosphere of the theatre from his childhood; the stage was his playground, the children of actors his playmates, and instead of playing tag, they played theatre.

It is not the only kind of education that one of his sons could be a wonder-child, like Mozart, (no wonder the Webers were related by marriage). Carl inspired his wife with hopes in this direction, but he proved anything but precocious. One day, his elder brother Fridolin, in giving him a lesson, became so exasperated at his lack of skill that he hit his hands with the violin bow and exclaimed: "Carl, you may become anything else you please, but a musician you will never be!"

The father, who was a self-taught musician (he mistakes not the violin and the double-bass) made the mistake of not appreciating the value of strict, systematic instruction. Discouraged by Carl's unsuccessful efforts to "dance" before he could walk," so to speak, he tried him with piano and engraving; but poor Carl could no more gain ground than before he had learned how to draw, than he could compose before he had learned the outlines of musical grammar. Luckily, at this juncture, a teacher was found who recognized the necessity of beginning at the beginning. This was Heuschel, a good organist and oboe player. He took the nine year old boy in hand and made him a substantial, solid work. Carl did not like that at the time—it seemed so dry and prosaic; but later he realized what he owed to his first real teacher.

"As soon as my father said that my talent was gradually developing," Weber continues, "he provided for its education with the most loving self-sacrifice. He took me to Salzburg, to Michael Haydn (the brother of the great Haydn). The serious man was too listless, I learned little from him, and that with great effort."

These lessons lasted only a half year, after which the roving Weber moved to Munich, where Carl had lessons in singing from Vallesi, which proved of inestimable value. The elder Weber had quite naturally, that "no one can write well for voice one can compose a good opera, unless he can sing well himself." He could not have found a better teacher for his son than "Vallesi," or Wallishausen, at that time the most famous singer in Germany, with a stage experience of 41 years. Besides giving Carl

private lessons, Vallesi admitted him to his Academy, where the young man soon distinguished himself both as singer and player.

In 1802, he accompanied his father on a trip to Leipzig, where he spent most of his time in collecting and studying theoretical works. Unhappily, he adds, a *Doctor Medicinae* discussed musical theory with him and kept asking him why such and such rules were enforced; which plunged him "into a sea of doubts." But in all probability this attitude not only advanced his education but encouraged him in his commendable tendency toward slighting conventional rules when they interfered with the natural expression of his romantic ideas.

With the Abbe Vogler

A deep impression was made on Weber's growing mind by the Abbe Vogler, whose acquaintance he made in 1803. Vogler also had an aversion to pedantic rules of which no one knew the "why" and his influence confirmed Weber in his independent attitude. At the same time, Vogler was by no means an iconoclast; he fully appreciated the value of the works of the great masters. Weber writes:

"Following Vogler's advice, I gave up—though it was a great privation—working at great subjects and for nearly two years devoted myself to the diligent study of the most diverse works of the great composers, whose method of construction, treatment of ideas and use of means we analyzed together, while I separately made studies after them and endeavored to clear up the different points in my mind."

Groschener used to say that merely to associate with Vogler was equal to taking a high-school course. Vogler did not fail to see at once that his pupil was a youth of exceptional gifts. One of the most helpful tasks he gave to Weber was that of assisting in elaborating the details of an opera he was composing at the time—"Ssempron"; it was excellent practice, too, for the student to arrange the score of this opera for piano forte.

First Professional Position

Vogler must have also had opportunity to test Weber's skills as a conductor—probably at the rehearsals of "Ssempron"; at any rate, he was so confident of this young man's skill in this line that he recommended him, though only 18 years old—for the position of Kapellmeister of the Opera at Breslau. Weber, who was leading a gay and happy life in Vienna, was at first loath to accept this position; but after some hesitation, he signed the contract and went to fill his new post. He makes this reference to the move in his brief autobiographical sketch: "A call to the directorship at Breslau opened up to me a new field for the enlargement of my knowledge of effects," which shows that he still looked on everything in the educational point of view, and that his early successes had not given him that "swelled head" which ruined so many promising careers.

In 1810, Weber came once more under the influence of Vogler, at Darmstadt, where the aged master went through the works his pupil had composed.

Meyer Vogler, who used to exclaim in later years: "Oh, if I had been obliged to quit this world without having educated these two men, what an anguish I should have felt! There is something within me which I could not get out; they will do it for me!" What would Perugino, what would Fra Bartolomeo be without Raphael?

Weber the First Musical Man of Letters of the Modern Type

Weber subsequently became one of the most original composers of all time, the creator of the Romantic school of opera. His career, moreover, is almost equally significant from another point of view. From his time, as Spitta remarks, the musician of genius, who was a musician and nothing more, became impossible in Germany. When Mendelssohn, Schumann,

(Continued on page 36.)

Longevity of Musical Compositions

By EDWARD BAXTER PERRY

THE question is often raised and seldom satisfactorily answered: Why do certain compositions live and others die? What secret, invariable quality inherent in a given work secures for it universal popularity and practical immortality, while other contemporaneous productions, even by the same composer, enjoy only brief and limited recognition, and are soon buried in oblivion?

I believe that the presence of this quality or qualities is no subtle, inexplicable phenomenon of what we call genius, and that a careful examination will show it to be due to perfectly natural and clearly-defined conditions susceptible of intelligent analysis. It is only another case of the application of that universal law—the survival of the fittest. What constitutes fitness? In this instance, it is dependent upon precisely three conditions that obtain in every other form of artistic production, namely: the presence in large measure and well-balanced proportion of three essential, esthetic elements: Perfection of Form, Charm of Sensuous Beauty and Content or Subject Matter.

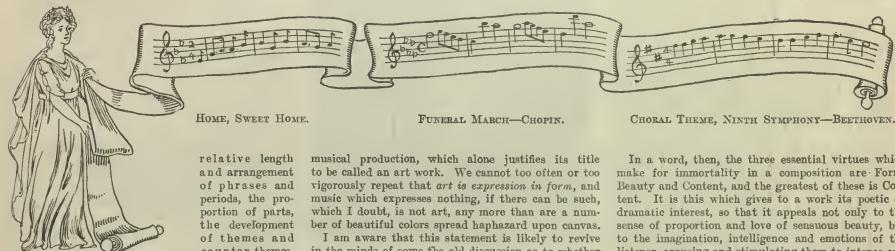
These elements are distinct and readily separable, yet blend in the general effect, and together they make the merit and interest of any art work. They may be present in approximately equal or in infinitely varied degrees, according to the temperament, training and general trend of the composer; and the effect upon the listener depends on his ability to recognize and appreciate simultaneously, in larger or smaller measure, some or all of these elements.

Musical Form has to do with the rhythmic character and metrical structure of the composition, the blend in the general effect, and together they make the merit and interest of any art work. They may be present in approximately equal or in infinitely varied degrees, according to the temperament, training and general trend of the composer; and the effect upon the listener depends on his ability to recognize and appreciate simultaneously, in larger or smaller measure, some or all of these elements.

Musical Form has to do with the rhythmic character and metrical structure of the composition, the

one or the meaning of the words in the other. When judiciously used in music, it may have a secondary, indirect effect on the emotions through the physical, material factor of sound. As a result, but often, especially in the longer works of music, the so-called popular tunes it stands alone, pleasing the senses merely as sweets please the palate of the child, soon wearing out its charms after a few repetitions, as sugar soon cloys the taste, having no more serious and lasting claim to our attention, and dying of its own insipidity. Nevertheless, as has been intimated, this element of sensuous beauty in due proportion may be, and often is, utilized most effectively by good composers in really great works, as one of the means to the artistic end. It is present in greater or less degree in nearly all of the best music. It is the element most readily appreciated and enjoyed by the general public; in fact, only one which can be appreciated at all. Hence the all-too-prevalent belief among the masses and even among a certain class of musicians that it is the only legitimate factor in music, and that all music which might not be called pretty or lovely is necessarily worthless.

Thirdly, and lastly, in the order of discussion here, but really of paramount importance, is the element of Content or Subject Matter, expression or description, the true soul of a composition, the vital spark of mental or emotional experience or impression, which is embodied in the form and enhanced and rendered additionally attractive by the sensuous beauty. It is the presence of this factor which alone gives enduring life and varied, human interest to any



HOME, SWEET HOME.

FUNERAL MARCH—CHOPIN.

CHORAL THEME, NINTH SYMPHONY—BEETHOVEN.

musical production, which alone justifies its title to be called an art work. We cannot too often or too vigorously repeat that art is expression in form, and music which expresses nothing, if there can be such, is not art, nor more than a number of scratches on a piece of paper.

I am aware that this statement is likely to revive in the minds of some the old discussion as to whether music can be or ought to be descriptive, but the whole discussion seems to me preposterous and absurd. It is based on ignorance of the province of music as an art, or of the basic principles of art, as such, or it is merely a quibble over terms. All music, good or bad, is descriptive, or if you prefer, expressive, in a more or less satisfactory degree. There never was a period of good music written that did not express or describe something, if it were merely the passing, half-defined mood of the composer at the time.

Hence the fugue, the apophysis of form, its highest development, in which the other two elements are entirely subordinated or ignored, while it appeals strongly to the admiration of the musical specialist, has very little interest for the general public; and in the present writer's opinion is very far from being the highest or worthiest type of composition in which the form should ever be merely a suitable body or vestment for the soul, and the soul should be in close touch with the broadest, most vital human interests.

The second element referred to, Sensuous Beauty, concerns itself entirely with the production of pleasurable effects upon the senses. Its means in music are sweetness and thrilling sensuousness of melody, smooth, rich, constantly-varying progressions of harmonic, catchy, fascinating rhythmic patterns that catch the pulses beating and nerves tingling. It is part of physical life, the color scheme in a picture or the most rhythmic jingle in a poem. It has nothing to do with the grouping or significance of the figures in

musical production, which alone justifies its title to be called an art work. We cannot too often or too vigorously repeat that art is expression in form, and music which expresses nothing, if there can be such, is not art, nor more than a number of scratches on a piece of paper.

I am aware that this statement is likely to revive in the minds of some the old discussion as to whether music can be or ought to be descriptive, but the whole discussion seems to me preposterous and absurd. It is based on ignorance of the province of music as an art, or of the basic principles of art, as such, or it is merely a quibble over terms. All music, good or bad, is descriptive, or if you prefer, expressive, in a more or less satisfactory degree. There never was a period of good music written that did not express or describe something, if it were merely the passing, half-defined mood of the composer at the time.

In some cases, when this prime factor of Content is unusually strong or imaginative, the work will live on the strength of that alone, despite the fact that the form is crude and rough, and the sensuous beauty largely or wholly lacking. In other instances, more rare, however, when the content is simple and rather tame, but easily grasped by all, and the form is exceptionally perfect and treatment exceptionally beautiful, a work will live by virtue of these elements combined in the proper proportions. But in the great, most famous masterpieces of music we find all three elements in fullest measure and well-balanced proportion, uniting to produce the most profound, lofty and lasting impression upon the great heart of humanity, which, in spite of perversity and seeming fickleness, its surface callousness and frequent follies, must and does in the end recognize the true art and render its tribute of appreciation and gratitude.

THE teacher may comfort himself if the greater number of his pupils have but moderate or even small capacity; nowhere is the harvest equal in extent year after year, so one must content himself with the good lot—*Regnare.*

I content myself for three things in my works as a pedagogue: for the flower, the root and the fruit; for the poetic, the harmonic-melodic and the mechanistic content; for gain in the heart, the ear, the hand.

E. B.

Thousands of songs have been written which from

THE ETUDE

VINCENT D'INDY.

BY EDWARD BURLINGAME HILL.

In spite of the amazing versatility of Saint-Saëns, and the graceful fertility of Massenet, it is toward the so-called "younger school" of French composers that the eyes of the musical world are turned today. Among a group of such diverse types as Alfred Bruneau, Gustave Charpentier, Claude Debussy, Paul Dukas, and André Faure, besides the more unfamiliar names of A. de Castillon, P. de Broux, Henri Duparc, Charles Bordes and others, Vincent d'Indy stands out clearly as the leader, not only by sheer force of personality, but by the artistic quality of his varied achievements.

Vincent d'Indy was born at Paris, March 27, 1852. His family is aristocratic and wealthy; his father was an amateur violinist and had fond of music. D'Indy was brought up by his grandmother, Madame Pseudonym, who taught him to appreciate and understand that his musical tastes were formed on serious lines. At the age of ten, he began piano lessons with Dürmer and harmony with Lavignac, both professors at the Paris Conservatory. These lessons lasted until 1865. At fifteen, d'Indy became acquainted with Berlioz's instrumentation, and two years later he came to know Wagner's scores under the guidance of Henri Duparc, a pupil of César Franck. Then came the Franco-Prussian war, in which d'Indy served as a volunteer in the 105th regiment of infantry. For several years he had been studying law in a desultory fashion, out of deference to his family, but after the war he renounced the law for a musical career.

In 1872, he became a pupil of César Franck, both at the Paris Conservatory and as a private pupil, and thus laid the solid foundations of his unusual grasp of the technic of composition. In 1873, he made musical pilgrimages to Brahms and Liszt, and was even a pupil of the latter for a time. During several years following, d'Indy served in various practical capacities as second drummer and chorus leader of the Célestins, and as leader of the humourous concerts. In 1885, d'Indy was the solo offered by the city of Paris with "The Son of the Bell," after Schiller, the text by d'Indy himself, for solo, chorus and orchestra. D'Indy was one of the founders of the National Society of Music, and after Franck's death in 1890, he became its president. In 1895, he was offered a professorship at the Paris Conservatory, which he refused. In 1896, he founded, with Charles Bordes, the conductor of the famous choir, "The Chorus St. Gervais," and Alexander Guillain, the celebrated organist, a school of music on new lines, the Schola Cantorum. It is as some have believed, for a capella singing, but providing a thorough education in all branches of music. Its standards are broad and helpful, it wishes to produce true artists and not mere acrobats who juggle with technic. The Schola has been exceedingly successful; it is responsible for a considerable development in the direction of modern music at Paris. Moreover, it gives remarkable concerts, chiefly programs of little-known music, including operas by Monteverdi, Kauan and Glareanus, church cantatas and oratorios by Bach, etc. D'Indy has published the first volume of a treatise on composition, with a new and striking plan; his treatment of the subject is the novel expedient of ideas show at once the extent of his erudition and his unusual capacity as a teacher. He has also contributed not a little to a fuller comprehension of César Franck's artistic purposes and work as a teacher, by various sympathetic articles.

At present, d'Indy divides his activity between composition and the *Schola Cantorum*. He has occasionally acted as conductor, and it is in this capacity that he is visiting the United States to conduct the Boston Symphony Orchestra in programs of music by Franck, Chausson, Faure, Dukas, Debussy and himself, although he will perform in some of his chamber-music.

D'Indy has attempted all forms of composition, but it is as a dramatic composer that he reaches the highest level. Hence, his greatest works are his operas "Fervaal" (1889-95) and "The Stranger" (1898-1900). The portions of his early work "The Song of the Bell" (1871-85), "Fervaal," although obviously modeled on Wagnerian lines, is nevertheless, strongly individual, most characteristically French, and marvelous in its poignant emotion and intense dramatic expression. "The Stranger" is a more compact work, more concise in style and

economical in resource. It shows virtually no Wagnerian influence, and while there are some extraordinarily dramatic scenes, it is not so remarkable a contribution to French opera. Close in rank to the dramatic music are his two symphonies, Op. 25 and 1, "On a Mountain Air" (with the piano as an orchestra instrument) and No. 2, in B-flat, Op. 26, 5, entitled, "Jean Hunyadi," a set of symphonic variations, "Istar," which are all skillful in construction, striking in thematic treatment and brilliant in orchestra, besides displaying individual poetic and artistic qualities. Other orchestral works by d'Indy worthy of especial mention are his early "Wollestein" Trilogy, Op. 12, after Schiller; "Songe Fleuri," Op. 21, a "legende," a Fantasie, Op. 31, for oboe and orchestra, "on popular themes"; a suite, Op. 47, drawn from incidental music to Catulle Mendes' drama "Medée," and a Varied Choral for saxophone and orchestra, Op. 55. A still earlier work, "The Enchanted Forest," although it is not so individual, is of interest in that it shows that his musical tastes were formed on serious lines. At the age of ten, he began piano lessons with Dürmer and harmony with Lavignac, both professors at the Paris Conservatory. These lessons lasted until 1865. At fifteen, d'Indy became acquainted with Berlioz's instrumentation, and two years later he came to know Wagner's scores under the guidance of Henri Duparc, a pupil of César Franck. Then came the Franco-Prussian war, in which d'Indy served as a volunteer in the 105th regiment of infantry. For several years he had been studying law in a desultory fashion, out of deference to his family, but after the war he renounced the law for a musical career.

In 1872, he became a pupil of César Franck, both at the Paris Conservatory and as a private pupil, and thus laid the solid foundations of his unusual grasp of the technic of composition. In 1873, he made musical pilgrimages to Brahms and Liszt, and was even a pupil of the latter for a time. During several years following, d'Indy served in various practical capacities as second drummer and chorus leader of the Célestins, and as leader of the humourous concerts. In 1885, d'Indy was the solo offered by the city of Paris with "The Son of the Bell," after Schiller, the text by d'Indy himself, for solo, chorus and orchestra. D'Indy was one of the founders of the National Society of Music, and after Franck's death in 1890, he became its president. In 1895, he was offered a professorship at the Paris Conservatory, which he refused. In 1896, he founded, with Charles Bordes, the conductor of the famous choir, "The Chorus St. Gervais," and Alexander Guillain, the celebrated organist, a school of music on new lines, the Schola Cantorum. It is as some have believed, for a capella singing, but providing a thorough education in all branches of music. Its standards are broad and helpful, it wishes to produce true artists and not mere acrobats who juggle with technic. The Schola has been exceedingly successful; it is responsible for a considerable development in the direction of modern music at Paris. Moreover, it gives remarkable concerts, chiefly programs of little-known music, including operas by Monteverdi, Kauan and Glareanus, church cantatas and oratorios by Bach, etc. D'Indy has published the first volume of a treatise on composition, with a new and striking plan; his treatment of the subject is the novel expedient of ideas show at once the extent of his erudition and his unusual capacity as a teacher. He has also contributed not a little to a fuller comprehension of César Franck's artistic purposes and work as a teacher, by various sympathetic articles.

At present, d'Indy divides his activity between composition and the *Schola Cantorum*. He has occasionally acted as conductor, and it is in this capacity that he is visiting the United States to conduct the Boston Symphony Orchestra in programs of music by Franck, Chausson, Faure, Dukas, Debussy and himself, although he will perform in some of his chamber-music.

D'Indy has attempted all forms of composition, but it is as a dramatic composer that he reaches the highest level. Hence, his greatest works are his operas "Fervaal" (1889-95) and "The Stranger" (1898-1900). The portions of his early work "The Song of the Bell" (1871-85), "Fervaal," although obviously modeled on Wagnerian lines, is nevertheless, strongly individual, most characteristically French, and marvelous in its poignant emotion and intense dramatic expression. "The Stranger" is a more compact work, more concise in style and

economical in resource. It shows virtually no Wagnerian influence, and while there are some extraordinarily dramatic scenes, it is not so remarkable a contribution to French opera. Close in rank to the dramatic music are his two symphonies, Op. 25 and 1, "On a Mountain Air" (with the piano as an orchestra instrument) and No. 2, in B-flat, Op. 26, 5, entitled, "Jean Hunyadi," a set of symphonic variations, "Istar," which are all skillful in construction, striking in thematic treatment and brilliant in orchestra, besides displaying individual poetic and artistic qualities. Other orchestral works by d'Indy worthy of especial mention are his early "Wollestein" Trilogy, Op. 12, after Schiller; "Songe Fleuri," Op. 21, a "legende," a Fantasie, Op. 31, for oboe and orchestra, "on popular themes"; a suite, Op. 47, drawn from incidental music to Catulle Mendes' drama "Medée," and a Varied Choral for saxophone and orchestra, Op. 55. A still earlier work, "The Enchanted Forest," although it is not so individual, is of interest in that it shows that his musical tastes were formed on serious lines. At the age of ten, he began piano lessons with Dürmer and harmony with Lavignac, both professors at the Paris Conservatory. These lessons lasted until 1865. At fifteen, d'Indy became acquainted with Berlioz's instrumentation, and two years later he came to know Wagner's scores under the guidance of Henri Duparc, a pupil of César Franck. Then came the Franco-Prussian war, in which d'Indy served as a volunteer in the 105th regiment of infantry. For several years he had been studying law in a desultory fashion, out of deference to his family, but after the war he renounced the law for a musical career.

In 1872, he became a pupil of César Franck, both at the Paris Conservatory and as a private pupil, and thus laid the solid foundations of his unusual grasp of the technic of composition. In 1873, he made musical pilgrimages to Brahms and Liszt, and was even a pupil of the latter for a time. During several years following, d'Indy served in various practical capacities as second drummer and chorus leader of the Célestins, and as leader of the humourous concerts. In 1885, d'Indy was the solo offered by the city of Paris with "The Son of the Bell," after Schiller, the text by d'Indy himself, for solo, chorus and orchestra. D'Indy was one of the founders of the National Society of Music, and after Franck's death in 1890, he became its president. In 1895, he was offered a professorship at the Paris Conservatory, which he refused. In 1896, he founded, with Charles Bordes, the conductor of the famous choir, "The Chorus St. Gervais," and Alexander Guillain, the celebrated organist, a school of music on new lines, the Schola Cantorum. It is as some have believed, for a capella singing, but providing a thorough education in all branches of music. Its standards are broad and helpful, it wishes to produce true artists and not mere acrobats who juggle with technic. The Schola has been exceedingly successful; it is responsible for a considerable development in the direction of modern music at Paris. Moreover, it gives remarkable concerts, chiefly programs of little-known music, including operas by Monteverdi, Kauan and Glareanus, church cantatas and oratorios by Bach, etc. D'Indy has published the first volume of a treatise on composition, with a new and striking plan; his treatment of the subject is the novel expedient of ideas show at once the extent of his erudition and his unusual capacity as a teacher. He has also contributed not a little to a fuller comprehension of César Franck's artistic purposes and work as a teacher, by various sympathetic articles.

At present, d'Indy divides his activity between composition and the *Schola Cantorum*. He has occasionally acted as conductor, and it is in this capacity that he is visiting the United States to conduct the Boston Symphony Orchestra in programs of music by Franck, Chausson, Faure, Dukas, Debussy and himself, although he will perform in some of his chamber-music.

D'Indy has attempted all forms of composition, but it is as a dramatic composer that he reaches the highest level. Hence, his greatest works are his operas "Fervaal" (1889-95) and "The Stranger" (1898-1900). The portions of his early work "The Song of the Bell" (1871-85), "Fervaal," although obviously modeled on Wagnerian lines, is nevertheless, strongly individual, most characteristically French, and marvelous in its poignant emotion and intense dramatic expression. "The Stranger" is a more compact work, more concise in style and

economical in resource. It shows virtually no Wagnerian influence, and while there are some extraordinarily dramatic scenes, it is not so remarkable a contribution to French opera. Close in rank to the dramatic music are his two symphonies, Op. 25 and 1, "On a Mountain Air" (with the piano as an orchestra instrument) and No. 2, in B-flat, Op. 26, 5, entitled, "Jean Hunyadi," a set of symphonic variations, "Istar," which are all skillful in construction, striking in thematic treatment and brilliant in orchestra, besides displaying individual poetic and artistic qualities. Other orchestral works by d'Indy worthy of especial mention are his early "Wollestein" Trilogy, Op. 12, after Schiller; "Songe Fleuri," Op. 21, a "legende," a Fantasie, Op. 31, for oboe and orchestra, "on popular themes"; a suite, Op. 47, drawn from incidental music to Catulle Mendes' drama "Medée," and a Varied Choral for saxophone and orchestra, Op. 55. A still earlier work, "The Enchanted Forest," although it is not so individual, is of interest in that it shows that his musical tastes were formed on serious lines. At the age of ten, he began piano lessons with Dürmer and harmony with Lavignac, both professors at the Paris Conservatory. These lessons lasted until 1865. At fifteen, d'Indy became acquainted with Berlioz's instrumentation, and two years later he came to know Wagner's scores under the guidance of Henri Duparc, a pupil of César Franck. Then came the Franco-Prussian war, in which d'Indy served as a volunteer in the 105th regiment of infantry. For several years he had been studying law in a desultory fashion, out of deference to his family, but after the war he renounced the law for a musical career.

In 1872, he became a pupil of César Franck, both at the Paris Conservatory and as a private pupil, and thus laid the solid foundations of his unusual grasp of the technic of composition. In 1873, he made musical pilgrimages to Brahms and Liszt, and was even a pupil of the latter for a time. During several years following, d'Indy served in various practical capacities as second drummer and chorus leader of the Célestins, and as leader of the humourous concerts. In 1885, d'Indy was the solo offered by the city of Paris with "The Son of the Bell," after Schiller, the text by d'Indy himself, for solo, chorus and orchestra. D'Indy was one of the founders of the National Society of Music, and after Franck's death in 1890, he became its president. In 1895, he was offered a professorship at the Paris Conservatory, which he refused. In 1896, he founded, with Charles Bordes, the conductor of the famous choir, "The Chorus St. Gervais," and Alexander Guillain, the celebrated organist, a school of music on new lines, the Schola Cantorum. It is as some have believed, for a capella singing, but providing a thorough education in all branches of music. Its standards are broad and helpful, it wishes to produce true artists and not mere acrobats who juggle with technic. The Schola has been exceedingly successful; it is responsible for a considerable development in the direction of modern music at Paris. Moreover, it gives remarkable concerts, chiefly programs of little-known music, including operas by Monteverdi, Kauan and Glareanus, church cantatas and oratorios by Bach, etc. D'Indy has published the first volume of a treatise on composition, with a new and striking plan; his treatment of the subject is the novel expedient of ideas show at once the extent of his erudition and his unusual capacity as a teacher. He has also contributed not a little to a fuller comprehension of César Franck's artistic purposes and work as a teacher, by various sympathetic articles.

At present, d'Indy divides his activity between composition and the *Schola Cantorum*. He has occasionally acted as conductor, and it is in this capacity that he is visiting the United States to conduct the Boston Symphony Orchestra in programs of music by Franck, Chausson, Faure, Dukas, Debussy and himself, although he will perform in some of his chamber-music.

D'Indy has attempted all forms of composition,

but it is as a dramatic composer that he reaches the highest level. Hence, his greatest works are his operas "Fervaal" (1889-95) and "The Stranger" (1898-1900). The portions of his early work "The Song of the Bell" (1871-85), "Fervaal," although obviously modeled on Wagnerian lines, is nevertheless, strongly individual, most characteristically French, and marvelous in its poignant emotion and intense dramatic expression. "The Stranger" is a more compact work, more concise in style and

economical in resource. It shows virtually no Wagnerian influence, and while there are some extraordinarily dramatic scenes, it is not so remarkable a contribution to French opera. Close in rank to the dramatic music are his two symphonies, Op. 25 and 1, "On a Mountain Air" (with the piano as an orchestra instrument) and No. 2, in B-flat, Op. 26, 5, entitled, "Jean Hunyadi," a set of symphonic variations, "Istar," which are all skillful in construction, striking in thematic treatment and brilliant in orchestra, besides displaying individual poetic and artistic qualities. Other orchestral works by d'Indy worthy of especial mention are his early "Wollestein" Trilogy, Op. 12, after Schiller; "Songe Fleuri," Op. 21, a "legende," a Fantasie, Op. 31, for oboe and orchestra, "on popular themes"; a suite, Op. 47, drawn from incidental music to Catulle Mendes' drama "Medée," and a Varied Choral for saxophone and orchestra, Op. 55. A still earlier work, "The Enchanted Forest," although it is not so individual, is of interest in that it shows that his musical tastes were formed on serious lines. At the age of ten, he began piano lessons with Dürmer and harmony with Lavignac, both professors at the Paris Conservatory. These lessons lasted until 1865. At fifteen, d'Indy became acquainted with Berlioz's instrumentation, and two years later he came to know Wagner's scores under the guidance of Henri Duparc, a pupil of César Franck. Then came the Franco-Prussian war, in which d'Indy served as a volunteer in the 105th regiment of infantry. For several years he had been studying law in a desultory fashion, out of deference to his family, but after the war he renounced the law for a musical career.

In 1872, he became a pupil of César Franck, both at the Paris Conservatory and as a private pupil, and thus laid the solid foundations of his unusual grasp of the technic of composition. In 1873, he made musical pilgrimages to Brahms and Liszt, and was even a pupil of the latter for a time. During several years following, d'Indy served in various practical capacities as second drummer and chorus leader of the Célestins, and as leader of the humourous concerts. In 1885, d'Indy was the solo offered by the city of Paris with "The Son of the Bell," after Schiller, the text by d'Indy himself, for solo, chorus and orchestra. D'Indy was one of the founders of the National Society of Music, and after Franck's death in 1890, he became its president. In 1895, he was offered a professorship at the Paris Conservatory, which he refused. In 1896, he founded, with Charles Bordes, the conductor of the famous choir, "The Chorus St. Gervais," and Alexander Guillain, the celebrated organist, a school of music on new lines, the Schola Cantorum. It is as some have believed, for a capella singing, but providing a thorough education in all branches of music. Its standards are broad and helpful, it wishes to produce true artists and not mere acrobats who juggle with technic. The Schola has been exceedingly successful; it is responsible for a considerable development in the direction of modern music at Paris. Moreover, it gives remarkable concerts, chiefly programs of little-known music, including operas by Monteverdi, Kauan and Glareanus, church cantatas and oratorios by Bach, etc. D'Indy has published the first volume of a treatise on composition, with a new and striking plan; his treatment of the subject is the novel expedient of ideas show at once the extent of his erudition and his unusual capacity as a teacher. He has also contributed not a little to a fuller comprehension of César Franck's artistic purposes and work as a teacher, by various sympathetic articles.

At present, d'Indy divides his activity between composition and the *Schola Cantorum*. He has occasionally acted as conductor, and it is in this capacity that he is visiting the United States to conduct the Boston Symphony Orchestra in programs of music by Franck, Chausson, Faure, Dukas, Debussy and himself, although he will perform in some of his chamber-music.

D'Indy has attempted all forms of composition,

WORKING FOR SUCCESS.

"All the world's a stage," said the immortal William, and musicians are actors as well as those whose business gives them this title. The successful performer is, to a certain extent, an actor, though not generally recognized as such.

The historic performer is successful in proportion to his ability to adapt himself to a variety of moods and tenors. He must assume mental attitudes and express them through the technic of his art. Before the exercises become available, character must be fixed in the mind. Now, the same is true, to a certain extent, with the musician. His clothing of technic is different, to be sure, the means of expression are differentiated from the actor's; but there must be that same delicate balance of mentality which permits of veering quickly to suit the mood suggested by the composer. The mind must not only be alert and acute, it must be willing; the performer must have not only knowledge, he must be willing to subordinate his own personality to the whim of the composer.

In this he parallels the actor. That actor whose personality is continually injecting itself into his impersonations soon comes to the end of his historic possibilities. The same is true of the player or singer. He must sink the emotional condition which he would at the time personally prefer in the mood which he is to dominate the music, and he must change moods as willingly and as quickly and as completely as the actor. Doing this will be called a "temperamental" player, a performance of sentiment and feeling. Without it, he is a desultory, untechnical, having body but not the soul of his art.

In all this there is much suggestiveness for the young player, to whom the idea probably may be new.

Reams have been written about the true secret of success. The ramifications of the subject are so many and so diversified in their leadings that any writer who attempts the theme is almost forced to a whole essay. The music student may gather good from all these essays and books, but there is one aphoristic piece of advice that it will be well he should keep before him to the exclusion of all else, if need be: "Something better than anyone else" is easy to say, but it is difficult to remember, but it includes a whole lot. Literally, it is impossible of attainment, but used as a high ideal, it is productive of great things.

The first thing is to settle upon what one is going to do well; then comes the continued shooting at that mark. Put in speech, he is thinking out a line in which you are going to excel; and then remember if you are to succeed you must be able to do that thing better than a thousand others that are striving toward the same end. If, after giving your attention to the weighty, you decide they are not such as to promise that pre-eminence, step out of the race and enter another where you are properly classed. Better succeed as a bank clerk than fail as a pianist; better succeed as a dressmaker than a tenth-rate singer. Carefully classify, your talents. "It is only a fool who never changes his mind." But, the final aim settled, there comes the real work, the real effort. Every one sleeps with your last breath, be it piano, voice, violin, organ or what not. Carry on the side studies of general musical knowledge without fail—be an all-round man. It is the best way to succeed.

"What do you do with the idle and inattentive ones?"

"Idle pupils are not always stupid and sometimes they are sleeping geniuses; so I cudgel my brains to find something to interest them and when I do, they wake up and the results are more than satisfactory. Inattentive ones are harder to deal with, but I pay attention to who are given by a shrewd observer to a preacher who asked for the best remedy for an inattentive audience."

"Give them something to attend to. Hungry sheep will look up to the rock if there is any hay in it."

"But my sheep are never hungry. If their listless, wandering eyes should even turn towards the rock, they would be instantly withdrawn before I got a chance to ask them what they saw there. They are musical dyspeptics; though some of them are bright enough in other things."

"Are you sure you are giving them digestible food? Are the meals appetizing, properly varied, and served in courses? Not overcooked with material, nor over-spiced with condiments?"

"I do not understand you."

"I mean that the lessons should be interesting, as well as instructive, with technic, studies and pieces

TWO WAYS OF TEACHING THE PIANO.

BY H. E. CROLIUS.

A FEW days before lessons began, I was sitting in my studio with unopened packages of music before me from which I was going to make selections for the first week's "teaching"; but before commencing, I stopped in to review before last year's work. As the pupils passed in review before me, some more, less, but all had made progress, some more, some less, but all had been satisfactory; and with the resolution firmly fixed in my mind that this should only be a stepping-stone for still better things for the coming year, I proceeded to cut the cord of the first package, when the door opened and a fellow-teacher with a lugubrious countenance made her appearance, saying:

"I aim to do that always!"

"Are the condiments of praise and blame conscientiously administered, the first as generously as is consistent with truth, the latter justly, but not to excess?"

"I am sure in using the condiments that I am very haphazard with the pepper and that of the cayenne is not enough too much with the sugar. I am not very heavily freighted with patience and the stock is soon exhausted. But how can I praise when nothing is well done?"

"Not according to your standard, perhaps, but it may be the best the pupil can do, and then you do courage and dishearten by withholding it. The standard of the teacher is, and always should be higher than that of the pupil, but you must recognize his limitations while you draw him lesson by lesson to a higher plane."

"I never thought of that, but I recognize its truth."

"Then you must learn to conquer defects not by ceaseless fault-finding, but by cultivating the opposite virtues. There nothing that will take the attention as quickly and as effectually as sarcastic criticism. Have you ever noticed the good figure, fine carriage and generally dignified appearance of Frank C.?"

"Of course. He is the Beau Brummel of the town."

"When I first knew him, he was the most ungainly lad I ever saw. He was round-shouldered, flat-chested, with the awkward shambling gait that accompanies such figures. He must sink the emotional condition which he is to dominate the music, and he must change moods as willingly and as quickly and as completely as the actor. Doing this will be called a "temperamental" player, a performance of sentiment and feeling. Without it, he is a desultory, untechnical, having body but not the soul of his art."

"You forgot that I served a long apprenticeship in teaching before I was of whom any show slow progress, learning from that you grant, and I said that it was me, I gained the experience which enables me to overcome obstacles now. I never regret that part of my professional life. I learned some of my most valuable lessons from the pupils who had the least talent."

"Do you mean that I should regard these irritating things merely as the rounds of a ladder by which I am climbing to something higher?"

"I do, and when you learn to take them as such, your aversion to teaching will disappear."

"Do you mean that I should regard these irritating things merely as the rounds of a ladder by which I am climbing to something higher?"

"Possibly, but not probably. I do not believe I shall ever reach that point until I am translated; but all the same, I realize that there is a great difference in our work. Your pupils are awake and amanuensis are asleep; you make players to whom everything is new; with pleasure, with your last breath, be it piano, voice, violin, organ or what not. Carry on the side studies of general musical knowledge without fail—be an all-round man. It is the best way to succeed."

"What do you do with the idle and inattentive ones?"

"Idle pupils are not always stupid and sometimes they are sleeping geniuses; so I cudgel my brains to find something to interest them and when I do, they wake up and the results are more than satisfactory. Inattentive ones are harder to deal with, but I pay attention to who are given by a shrewd observer to a preacher who asked for the best remedy for an inattentive audience."

"Give them something to attend to. Hungry sheep will look up to the rock if there is any hay in it."

"But my sheep are never hungry. If their listless, wandering eyes should even turn towards the rock, they would be instantly withdrawn before I got a chance to ask them what they saw there. They are musical dyspeptics; though some of them are bright enough in other things."

"Are you sure you are giving them digestible food? Are the meals appetizing, properly varied, and served in courses? Not overcooked with material, nor over-spiced with condiments?"

"I do not understand you."

"I mean that the lessons should be interesting, as well as instructive, with technic, studies and pieces

THE ETUDE

in proper proportion, each receiving due attention, and be thoroughly understood by the pupil, before the lesson is over."

"I aim to do that always!"

"Are the condiments of praise and blame conscientiously administered, the first as generously as is consistent with truth, the latter justly, but not to excess?"

"I am sure in using the condiments that I am very haphazard with the pepper and that of the cayenne is not enough too much with the sugar. I am not very heavily freighted with patience and the stock is soon exhausted. But how can I praise when nothing is well done?"

"Not according to your standard, perhaps, but it may be the best the pupil can do, and then you do courage and dishearten by withholding it. The standard of the teacher is, and always should be higher than that of the pupil, but you must recognize his limitations while you draw him lesson by lesson to a higher plane."

"I never thought of that, but I recognize its truth."

"Then you must learn to conquer defects not by ceaseless fault-finding, but by cultivating the opposite virtues. There nothing that will take the attention as quickly and as effectually as sarcastic criticism. Have you ever noticed the good figure, fine carriage and generally dignified appearance of Frank C.?"

"Of course. He is the Beau Brummel of the town."

"When I first knew him, he was the most ungainly lad I ever saw. He was round-shouldered, flat-chested, with the awkward shambling gait that accompanies such figures. He must sink the emotional condition which he is to dominate the music, and he must change moods as willingly and as quickly and as completely as the actor. Doing this will be called a "temperamental" player, a performance of sentiment and feeling. Without it, he is a desultory, untechnical, having body but not the soul of his art."

"You forgot that I served a long apprenticeship in teaching before I was of whom any show slow progress, learning from that you grant, and I said that it was me, I gained the experience which enables me to overcome obstacles now. I never regret that part of my professional life. I learned some of my most valuable lessons from the pupils who had the least talent."

"Do you mean that I should regard these irritating things merely as the rounds of a ladder by which I am climbing to something higher?"

"I do, and when you learn to take them as such, your aversion to teaching will disappear."

"Do you mean that I should regard these irritating things merely as the rounds of a ladder by which I am climbing to something higher?"

"Possibly, but not probably. I do not believe I shall ever reach that point until I am translated; but all the same, I realize that there is a great difference in our work. Your pupils are awake and amanuensis are asleep; you make players to whom everything is new; with pleasure, with your last breath, be it piano, voice, violin, organ or what not. Carry on the side studies of general musical knowledge without fail—be an all-round man. It is the best way to succeed."

"What do you do with the idle and inattentive ones?"

"Idle pupils are not always stupid and sometimes they are sleeping geniuses; so I cudgel my brains to find something to interest them and when I do, they wake up and the results are more than satisfactory. Inattentive ones are harder to deal with, but I pay attention to who are given by a shrewd observer to a preacher who asked for the best remedy for an inattentive audience."

"Give them something to attend to. Hungry sheep will look up to the rock if there is any hay in it."

"But my sheep are never hungry. If their listless, wandering eyes should even turn towards the rock, they would be instantly withdrawn before I got a chance to ask them what they saw there. They are musical dyspeptics; though some of them are bright enough in other things."

"Are you sure you are giving them digestible food? Are the meals appetizing, properly varied, and served in courses? Not overcooked with material, nor over-spiced with condiments?"

"I do not understand you."

"I mean that the lessons should be interesting, as well as instructive, with technic, studies and pieces

in proper proportion, each receiving due attention, and be thoroughly understood by the pupil, before the lesson is over."

"I aim to do that always!"

"Are the condiments of praise and blame conscientiously administered, the first as generously as is consistent with truth, the latter justly, but not to excess?"

"I am sure in using the condiments that I am very haphazard with the pepper and that of the cayenne is not enough too much with the sugar. I am not very heavily freighted with patience and the stock is soon exhausted. But how can I praise when nothing is well done?"

"Not according to your standard, perhaps, but it may be the best the pupil can do, and then you do courage and dishearten by withholding it. The standard of the teacher is, and always should be higher than that of the pupil, but you must recognize his limitations while you draw him lesson by lesson to a higher plane."

"I never thought of that, but I recognize its truth."

"Then you must learn to conquer defects not by ceaseless fault-finding, but by cultivating the opposite virtues. There nothing that will take the attention as quickly and as effectually as sarcastic criticism. Have you ever noticed the good figure, fine carriage and generally dignified appearance of Frank C.?"

"Of course. He is the Beau Brummel of the town."

"When I first knew him, he was the most ungainly lad I ever saw. He was round-shouldered, flat-chested, with the awkward shambling gait that accompanies such figures. He must sink the emotional condition which he is to dominate the music, and he must change moods as willingly and as quickly and as completely as the actor. Doing this will be called a "temperamental" player, a performance of sentiment and feeling. Without it, he is a desultory, untechnical, having body but not the soul of his art."

"You forgot that I served a long apprenticeship in teaching before I was of whom any show slow progress, learning from that you grant, and I said that it was me, I gained the experience which enables me to overcome obstacles now. I never regret that part of my professional life. I learned some of my most valuable lessons from the pupils who had the least talent."

"Do you mean that I should regard these irritating things merely as the rounds of a ladder by which I am climbing to something higher?"

"I do, and when you learn to take them as such, your aversion to teaching will disappear."

THE ETUDE

PRACTICAL IDEAS APPLIED TO THE TEACHING OF CHILDREN.

BY KATHARINE BURROWS.

IV.

FURTHER SUGGESTIONS FOR CLASS TEACHING.

The suggestions that have been published under the above caption are intended to form a connected series of lessons, but to assist teachers who have no experience with class work, and who wish to try it, in arranging a plan of operations. A first lesson has already been sketched, and now the teacher must formulate her own plan systematically, using such of my ideas as suit the necessities of her class, and the conditions under which she works.

The first subjects to receive attention should be Audition, Notation, Meter and Measure, Development, and Place. Place is last because I think it the most important; although its results are perhaps not so quickly apparent as those of the other subjects mentioned, it is the end far more valuable. Ear training develops the feeling for accuracy in pitch, it develops the musical sense, and, in fact, its results are so reaching in the development of the musical nature that no earnest and progressive teacher can afford to leave it out of her work. It is especially applicable to class teaching, and if the system of marks described in a former article is adopted, the enjoyment and enthusiasm of the pupils become very keen. The audition lessons being rather more difficult than any of the rest, it is good plan to give extra marks for especially good answers. Good text-books on ear training are noted or advertised in *The Etude*, and any teacher who is not already familiar enough with the subject to teach it from her own knowledge, will find such a book very helpful.

NOTATION.

A first lesson in notation has been suggested in a former article, and I have found the plan described therein the most convenient and effective among many that I have tried. This is to let the class copy the notation work, as it is outlined in that lesson, from the blackboard into their blank music books, while each one in turn is given the piano lesson. The only difficulty in this arrangement is the question of discipline. It is necessary, of course, to maintain sufficient discipline to keep the pupil's attention upon the work and the teacher should be very firm on this point. I always explain clearly to my classes that whispering or noise of any kind is disturbing to the teacher and to the others in the piano, and then offer a special star for good behavior at the same time taking away a certain number of stars for bad behavior. If the children see that the teacher means this, and that they will not get the stars unless the latter are really deserved, I think that there will be no trouble on the discipline question.

The notation lessons should be carefully graded in difficulty, proceeding from the lines and spaces of the staff to the added lines and spaces above and below, just as the notes in those in the staff are thoroughly mastered. The lesson should also be practically applied by having the pupils read printed music, choosing for this purpose short studies at first, with bass and treble alike, and later on, something with a very simple base. Each pupil should be supplied with a sheet or book of such studies to take home, so that the reading may be part of the home work, as well as of the class work. Easy duets are suitable for the reading lessons, especially those which

have a simple part for the pupil and a more difficult one for the teacher. This can only be added to the blackboard notation work, and as the pupils become more advanced, a great deal of variety can be introduced. One good drill, for instance, is to get the task of making several measures of the same kind of meter, but no two to be exactly alike, as this demands a great deal of thought and mental concentration. The pupils should be required to beat with their hands each measure of meter they make, giving an accent to the first beat, and they should also be required to play their measures on the piano, following out all the ideas of practical illustration of every lesson taught.

METER.

The subject next in order is Meter. This can be roughly but effectively illustrated on the blackboard by drawing a square or a circle and dividing it into halves, quarters, eighths, and so on. When the name of each fractional value is mentioned, its corresponding character should be chalked upon the blackboard, and the pupils required to copy it upon their papers or books. Then a table of relative values may be made upon the blackboard, and the pupils required to copy that also. It is not necessary, of course, to take all the note values for one lesson; in fact, it is better to teach a few thoroughly, and then resume the subject at the next lesson. Questions must also be asked, such as: "How many half notes equal one whole note?" "How many quarter notes equal a half note?" etc. If the pupils are not yet

as soon as the meter lessons are understood, several measures of meter should be added to the blackboard notation work, and as the pupils become more advanced, a great deal of variety can be introduced. One good drill, for instance, is to get the task of making several measures of the same kind of meter, but no two to be exactly alike, as this demands a great deal of thought and mental concentration. The pupils should be required to beat with their hands each measure of meter they make, giving an accent to the first beat, and they should also be required to play their measures on the piano, following out all the ideas of practical illustration of every lesson taught.

MUSCULAR DEVELOPMENT.

There are many handbooks published on the subject of finger calisthenics or muscle drills, with descriptions and illustrations, which make them quit clear and easily taught. These muscle drills rob the arduous study of technique of many of its difficulties, by preparing the muscles, and establishing mental control over them. They strengthen and make elastic hands, wrists, fingers and fore-arm, and they are especially suitable to class work, as they can be practiced with a bright light and a minimum of singing. Any song with a marked rhythm is suitable for this purpose, especially if written in $\frac{2}{4}$ or $\frac{3}{4}$ meter. I

enlarged in a former article upon the importance of singing for child students, and the muscle drills are valuable not only for their direct purpose of strengthening the muscles, but as providing an opportunity for singing, and also for developing the sense of rhythm through the rhythmic movements of the hands and fingers.

THE STORY OF THE "WATER MUSIC."

BEFORE Handel had settled himself in life he visited Hanover, and was so well received that he thought of locating there. The ruling prince, the Elector of Brunswick, offered him the position of court chapelmaster, which Handel accepted, on condition that he might have a vacation in which to make a trip to London. A year later he set out for that city. After a half year in England he returned to Hanover, but unwillingly. We quote the remainder of the story from Barnard's "Tone Masters."

But Hanover was too small. The young man felt the need of more room. His triumphs in London lured him away again, and in 1712 he appeared upon the scene of his first great success. A few days after his arrival, new music was produced, and won for him Queen Anne's birthday, brought not only much credit, but a life pension of two hundred pounds.

To understand the story of young Handel, it must be borne in mind that previous to his coming the English people knew little or nothing of the use of instrumental music in their church services. The organ had been their only instrument. When he heard Handel's Te Deum, it was to them like being introduced into a new tone country.

When he found himself thus treated with respect, and his society much sought after by the wealthy and great, he was in no hurry to return to his master in the little city of Hanover. This was not right. He had promised to return, and return he did not. Then a very queer thing happened. Queen Anne died, and the Elector of Hanover became King of England. His employer had become his king. Conscience stricken, he did not venture to call upon him, well knowing that his conduct was not viewed with favor.



WATER MUSIC.
(Reconciliation of George I and Handel. See page 10.)

THE ETUDE

Children's Page

THE BOY THAT
WONDERED.

He was not given to wondering
in general. He was simply an
average boy strongly convinced,

like most boys of his age, of the superior merit of
football, baseball and cricket over other less interesting
and comparatively unimportant occupations, such
as writing compositions, preparing recitations in
grammar and history, arithmetic and geography.

Still, he knew that turn about was fair play. His
parents considered a knowledge of music as important
an element of a liberal education as a knowledge
of letters is general; he was allowed time for the
sports he loved, and knew that he was expected not
to let them interfere with his studies.

But as he said, the boy was wondering—he
could not tell why, but the feeling of wonder—
something entirely new to him—came up as he sat
listening to the orchestra that evening. He was at
a suburban park, where his father and mother had
taken him; it was the last night of the engagement
of a noted leader. It was already early in the fall
when school had begun and he was to begin his music
lessons the next day. Thus far he had listened half-
idly to the different compositions as they were played,
but what he was hearing now seemed to touch some-
thing in him, to vibrate a chord that he had never
felt before. He straightened up and listened with a
new sense, as it were—and as though he were
hearing music for the first time.

It had happened quickly; a single violin had
taken up the theme, noble in character and beginning
with a sustained tone, accompanied by the other instru-
ments in a series of soft, almost monotonous
chords, from which the solo violin detached itself
with a firmness and dignity that won the boy's instant
attention. Soon the music began to increase in
fulness and power, until it reached an imposing
climax; the melody was now played by all the violins;
the harp added triumphant arpeggios; the wind
instruments sustained the harmony in full,
sonorous chords; the characteristic swaying rhythm
was carried throughout to the very end.

As it ended with a majestic cadence which em-
ployed the full power of every instrument in the or-
chestra, the boy wondered what made this music
so different, all the rest he had heard that even-
ing—for the most part selections from popular operas
and the like—why it made such appeal to him; what
it was and who had composed it. This was a new
thing for him. He had never before thought of music
as being composed by any one in particular, any
more than he had ever considered the authorship of
the alphabet or the multiplication table. But this
music seemed in some way to bear a personal relation
to him; it was almost as if some personal appeal
to him—an unknown tongue, to be sure, but with
an accent and authority that awakened a deep and
subtle understanding, which he could not find words
for expression. It was all very puzzling; he could
not make it clear to his mind how he could understand
it in any way, and yet not understand it.

The teacher had obliged him to sit at some distance
from his parents, at the extreme end of a row of
seats entirely outside the music pavilion. On one
side of him was light and music; on the other, darkness
and quiet; by lifting his eyes he could see the
stars overhead. This may have been no slight factor
in bringing about his unusual frame of mind—the
light and gayety below, the darkness and the stars
above—the finite and the infinite—seen in typi-
cal music the music he had already heard and the music he
was hearing now. He had no time to think, as he
looked down upon. How he rejoiced when he heard
the benevolent mohammed who was discovering the
child's genius personified the father to permit him to
follow his natural bent of law, which the father's pride
had destined as his career. And how long ago this
was. More than two centuries. Still, the boy's
interest bridged over the years. He followed the
course of the young composer with unflagging zeal:
his travels to the famous cities of Germany and
Italy; the success of his operas, from one of which
the *Largo* was taken; his final settling down in
London; his financial failure as manager of Italian
opera, which led to the composing of that wonderful
series of oratorios by which the world now knows him,
when he was a man of fifty-five. The boy read
eagerly about the most inspired of them all—"The
Messiah": how he had composed this mighty work

in twenty-three days; how, when it was sung in Lon-
don for the first time, at the "Hallelujah Chorus" the
audience rose spontaneously and their transports
by the power and majesty of the music. Then
came the sad story of his blindness, his death on the
eve of Easter Day, 1759, his entombment in West-
minster Abbey, with honor and reverence still paid his
name in England.

And this brought before the boy's eyes the living
personality of the man—not merely the vague image
of a great composer, shut out by his genius from
participation in the common feelings of humanity.

And when, the coming Christmas, he heard "The
Messiah" no one listened more intently or with more
fervor than he. Bible truths he had known all his

short life—the story of the Divine Nine-Nights, the re-
demption of the world by Love, the final triumph of
faith over death—were heard by the music with
such an experience and power that at the impressive age?

He turned to the boy all music seemed transformed;
it was no longer a mere enjoyment of the ear in lively
tunes and catching rhythms. These had their place,
but it was not in such music that he took the greatest
enjoyment. The great heritage of the masters
grew to him: the cheerful measures of Haydn, the tender
melodies of Mozart, the thrilling harmonies of
Beethoven; little by little he even began to feel the
nobility and grandeur that shone through the
archaic forms of Bach.

And this appreciation and enjoyment of music in
its highest manifestations, generally thought the
height of the elect, came from that moment of
wonder as he sat under the stars listening to
Handel's *Largo*.—P. S. L.

One of the English magazines

EDWARD GRIEG. Recently printed an article by
Edward Grieg, the Norwegian
composer, in which he gave some account of his early
life. We give some extracts from the article:
"I could go very far back, back to the earliest
years of my childhood. . . . Why should I not
go right back? What should hinder me? re-
calling the wonderful and mysterious satisfaction with
which my arms strayed over the piano to discover
cover, not a melody, first a third, then a chord of three
notes, then a full chord of four; ending at last with
both hands—*joy!* a combination of five, the chord
of the ninth. When I found that out, my happiness
knew no bounds. That was indeed a success. No
later success ever stirred me like that. I was about
five years old."

Grieg was not very fond of his school work; one
means of avoiding classes that he devised was to
stand under a dripping roof or stand to get his clothes
thoroughly wet. On presenting himself at school
he would be sent home by the master, who said:
"You may guess that I played this prank pretty
often; but when at last I carried it so far as to come
to school, my parents became suspicious and kept
a lookout. One fine day I was caught, and made an
intimate acquaintance with the birch."

While still at school he composed some variations
which he marked as Op. 1. He took them to school to
show to one of his friends, but by some chance the
manuscript fell into the hands of one of the teachers
who knew something about music. He dismissed it as
"stupid stuff." Could it have been this or some
other early attempt at composition that caused Ole
Bull to say to Grieg: "You are to go to Leipzig and
become a musician?"

WE begin work early at
GREENWOOD DAYS:
FRITZ.

III. A. M., then, on an autumn
morning, when it is hard to resist the attractions of
October air and sunshine and brilliantly-colored woods
lands near by—at eight o'clock, teacher and pupils
need to brace themselves for the day's work.

From the bow window of my little parlor, I watch
for them in turn—my "music children," as I call them.
Fritz is always the first. There he comes the
studious German boy of eleven years, who, after
having walked a good two miles from the "Settlement,"
lately colonized by some half dozen families
of hard-working peasants from the Fatherland across
the seas; my pupil's home is the most pretentious
of the frame houses skirting the woodland, and his

THE ETUDE

22

father is the head man of the Lutheran colony. Fritz is a stoutly-built, lard-complexioned chap, with regular features, and a pair of steely-blue eyes that look steadily into mine when he talks, which is not often, though what he says is worth while.

"Now, I'll tell you about the organ, is Fritz," said his big sister's introductory remark, as she ushered him into the music room that first summer afternoon; and the little fellow sat mutely in a straight-backed chair, blinking his eyes gravely as he listened to our conversation.

"Does he know his notes?"

"Oh, no! he don't know anything much; but as I was saying, if he will strum, he might as well learn to play right; and papa willing to give him a trial, then we'll have the youngest, and mother's dead, come in this summer."

"And you haven't a piano?"

"No, just an organ; but it'll do for Fritz," was the compliant reply.

I had visions of little Fritz patiently struggling unaided to wrestle from a work-out and probably untuned cabinet organ; and his heart went out to the child. I could almost see the music longing he tried to conceal beneath his impassive little countenance when he gaze thought and rested on the piano. That was the beginning.

As the summer passed, Fritz came and went as regularly as the clock struck the appointed hour. He learned his notes and his major and minor scales, not rapidly, but with the same earnestness of spirit evidenced at first; and one could feel the musing love in his touch, slow and healing, endearing the piano to him. The touch was true and sweet, with the appealing quality that accompanies the musical ear. Once the theme took possession of him, the music was his own thereafter.

So the first year passed with its usual routine, brightened for Fritz by the atmosphere of his new world, and by the recitals in which he took part. His first recital in the great concert hall, though his theme was but a simple "Evening Song," There was no self-consciousness to mire. Its simplicity, and no faltering in Fritz's touch that day, as, dressed in his everyday suit of clothes, he went through his part with a look of luster upon his young countenance. But in his silent fashion, Fritz noticed that the other children were attuned to his music, and the next time a recital took place, he appeared flushed and triumphant in a new suit bought for the occasion. This time he played Mozart's "Don Juan Minuet" with expression, and to the delight of his father.

"I'll let him keep on; he's making something of it; isn't he?" asked the farmer, when the recital was over.

"Fritz has the made in his soul. I hope you will let him continue?" the teacher replied.

Another summer passed; one day, the Lutheran preacher, making his headquarters at Fritz's home, beat the boy at the organ. The preacher was himself a music lover and an amateur organist; and he listened with interest to Fritz's playing.

"Why can't he learn some hymns and play for at the services sometimes? We need an organist badly."

"And night," said the farmer, rubbing his hands in a pleased manner, "I think his teacher."

Thus it happened that the organ hymnal became a part of Fritz's music lessons, and before long (though it cost both child and teacher a labor) Fritz had mastered one tune and the Doxology, and looked forward to playing the little organ at the small church on the edge of the woods near his home.

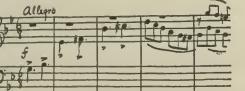
"Are you coming?" he asked me. "There's the English service at night; in the morning we have German."

"Yes, I'll go to hear my boy play," I said, smiling into his earnest young face. "You must do my credit, Fritz."

And I went, accompanied by some dear friends interested in the "Settlement." I stood beside Fritz as he made his first attempt at organ playing in

church; and he got through the hymn bravely, as I knew he would. In joining with them for the closing Doxology, my heart could truly give thanks that it had been the instrument of launching upon his musical career their little Fritz. Who knows but some day he will be a power in the music-world—at least, his little corner of it!—V. C. Castlemann.

THIS PICTURE IS BASED ON THE CATS' FUGUE. Upon the celebrated composition by Domenico Scarlatti, entitled, "The Cats' Fugue," the subject of which, so the story goes, was given to the composer by the accidental walking of a cat over the keys of his harpsichord. The theme or subject, as it is properly called, is:



Notice the abrupt and undiomatic progressions, ending in a sudden scamper (in eighth notes) as if the cat



THE CATS' FUGUE.

became frightened at the sounds it had evoked from the instrument.

QUESTIONS.

Who was Domenico Scarlatti? When did he live? With what great musician was he very friendly? What is a fugue? What great composer wrote a book of fugues?

CLUB BUTTONS. From time to time a success. The first lot was quickly taken up by club managers and the reports show that the children are greatly pleased with them. We furnish six buttons free to every club organized and reported to us. These are intended for the officers of the club. Additional buttons may be had for 30 cents per dozen.

PIERROT'S CURIOUS DREAM.

THE FAIRY had appeared to Pierrot, and touching him with her magic wand, had said: "What can I do to make you happy?"

And Pierrot had exclaimed eagerly: "I should like to hear music all the time—every day—the whole year through!"

"Your wish shall be granted; tomorrow shall see its fulfillment," said the Fairy, with a smile—and vanished like a shadow.

As Pierrot was finishing his twelfth hour of slumber, instead of the harsh ringing of his alarm

clock he heard soft, vague music which seemed to come from a distance. He listened as though in a dream and heard these words:

"Oh, let sweet sleep thine eyes enfold;
May angels thy blest dreams attending
Spin o'er thy head their threads of gold.
Sleep on, while slow the night is ending."

He recognized the cradle-song from Godard's "Jocelyn" and willingly obeyed the pleasant counsel. Before long, however, another melody rang in his ear:

"Sleep on more in idle dozing,
Curtains drawn and doors fast closing."

Little by little this drew him to full consciousness with a delightful feeling of ease and comfort. As he glanced by chance at the clock that stood by his bedside, he saw that the alarm clock had disappeared and that in its place was taken by a charming statue of the Fairy. In her eyes were figures which represented the hours and minutes, her lips were slightly parted as if about to speak. While Pierrot was trying to collect his thoughts and to remember what day it was, there floated from the smiling mouth of the image the spring song from Wagner's "Walküre":

"Winter's storms have waned to
the spring's soft charm!"

and he remembered that it was indeed the vernal equinox, March 21st. He was almost beside himself with delight at the thought that the Fairy had kept her promise and that henceforth his ears were to be continually regaled with music. As usual, he proceeded to the important operation of washing his face. Hardly had he looked into the glass, however, before a voice hummed:

"Ah! what a charming sight
I see in mirror bright!"

He was the idea of being compared to the beautiful Marguerite in "Faust"—it excited his vanity pleasantly. After dressing, he went to the window to see what the weather was like. As he doffed the curtain aside he was startled by hearing a tenor voice ring out behind him in the song from Audran's "Miss Helleyst":

"Ah! what a point of view
super-r-r-r-r!"

It was five minutes at least before the last note died away, but it was certainly amusing, Pierrot thought. While he was considering what he should do that morning, he heard in ringing accents the song of Rip van Winkle, from Planquette's opera:

"Illness, my dear delight—"

This decided him to do nothing but to pass the time by taking a walk. Where should he go? To the Champs Elysées—to the Bois de Boulogne?

"Tis there we go each sunny day so bright,
Where wood and stream, where meadows green invite."

This duet from *Le Pré aux Clercs* put an end to his deliberations, but he found it a little tiresome to be pursued for ten minutes by even Hérod's charming music.

When he had left the house, everything appeared strangely transformed. Even the automobiles, instead of deafening the foot-passengers with the rattle of their machinery before running them down, were provided with an arrangement in front, by which a simple pressure of the foot, sang out gravely the warning from Boieldieu's *La Dame Blanche*:

"Have a care! beware, beware!"

Farther on, he saw some policemen dragging a struggling drunkard to the station house, all singing the chorus from "The Mason":

"Now hasten! now hasten! now hasten and gallop away!"

THE ETUDE

As he passed before a wine-shop where cigars were also sold, his head was almost split by the shrill sound of a phonograph, which chirred without cessation:

"Wine forever! love and tobacco!"

When finally Pierrot came to a little shop where a fat woman sat on the threshold and adjured the passers-by in the words of the song from Adam's "Chalet":

"I pray thee stay with me—"

he began to feel all this impromptu harmony somewhat harassing. As he proceeded on his way, he met a friend and stopped to ask him for information on a certain subject.

"Do you know—" he began; but his friend without giving him time to say anything, further sang plaintively:

"Doth thou know that sweet land

Where the orange tree grows?"

and he was not able to escape until the singer had finished the last note of Mignon's song. To calm his nerves, tingling from this fresh musical assault, he hastened to the most retired avenue of the *Bois de Boulogne*, not without being pursued, however, by a nightingale, which sang with the greatest volubility the march by Augusta Halmes:

"In the grove, hear'st thou not, my love,
That sweet voice that speaks and gently calls
thee?"

"Ah, yes!" he groaned. He heard it only too well, for the bird followed him through all his solitary promenade until in desperation he left the park, already repenting of his unlucky wish. His repose was even deeper when he entered a restaurant in the hope of recovering from his exhaustion by a comfortable meal. An invisible chorus accompanied by an invisible orchestra, sang with vehemence the hymn *Qui tecum es* from "The Huguenots" throughout the whole repast:

"Fill up! fill up! fill up to the joys of the table—"

Only when the waiter brought him a half-bottle of wine did it change for a moment to

"Hail to the wine! the neptune divine!"

What of the rest of the day?

The unhappy Pierrot found his every word, his every gesture followed by something suggestive from the opera or oratorio, a phrase from a song or a romance, which was fairly at his wits' end. Overwhelmed by this deluge of music, he turned homeward at nightfall, hoping that this would bring him some respite from his tormented torment. As he stood before his door, however, a hand organ burst stridently into Gounod's song:

"The night brings calm and peaceful silence."

If the dear master had appeared at that moment, doubtless he would have paid him for the inspiration which led him to compose this particular song. As our suffering hero in despair cast his eyes heaven, he saw a twinkling star in the deepening blue above him and with the glance there fell through the air, distinct and clear, the melody from "Tannhäuser":

"O thou sublime, sweet evening star,
Gladly I greet thee from afar."

When Pierrot, panting, bewildered, stupefied, gained the shelter of his room, he sank exhausted into an easy-chair, his eyes wild, his head whirling. He fancied he saw a regiment of notes dancing a diabolical saraband before him; he was sure that he heard ten different orchestras playing at the same time. However, his mind gradually cleared; he finally became conscious that his silence, blessed silence, was enfolding him with its blissful influence. Hardly had he realized this comforting fact before he heard the gay strains from Massé's "Wedding of Jeannette":

"At last alone and in my home."

This was the final straw. Pierrot felt his brain give way. To his terror, everything began to spin around him. A crash as of thunder rang in his ears, and—

And he awoke listening with rapture to the jangling tones of his alarm clock. The Fairy, his wish, his musical persecution had been a nightmare vanished before a ray of sunlight. Thereafter he understood that in all enjoyments abuse destroys

pleasure, and, as he left home that morning for school, he hummed gaily:

"Enough is a feast; this lesson is mine:
Too much breeds disgust—no matter how fine!"

—From the French of Louis Rivière, by Frederic S. Law.

*** The Beethoven button
A MOZART BUTTON. that the Editor secured
for the members of

Fritz club has proven so popular that arrangements have been made for a button with a picture of Mozart on it. These buttons will be supplied to clubs at the same rate as the Beethoven. Particulars in regard to it will be found on page 35 of this issue.

*** The ETUDE wishes to provide

A CLUB SONG. an appropriate club song for the various children's clubs that have

been organized. We will give \$2.50 for the best set of verses suitable for a musical setting as a chorus to be sung at the opening of meetings, at recitals, etc. There should be at least three verses, eight lines each. This offer will remain open until April 1st.

*** The St. Cecilia Music Club met with Miss Helen

CORRESPONDENCE. in November. The class was

divided into two grades, and each grade contested for a prize, which was offered for those who could play a piece from memory with the fewest mistakes.

"Ah, yes!" he groaned. He heard it only too well, for the bird followed him through all his solitary promenade until in desperation he left the park, already repenting of his unlucky wish.

He was the idea of being compared to the beautiful Marguerite in "Faust"—it excited his vanity pleasantly. After dressing, he went to the window to see what the weather was like.

It was even deeper when he entered a restaurant in the hope of recovering from his exhaustion by a comfortable meal.

An invisible chorus accompanied by an invisible orchestra, sang with vehemence the hymn *Qui tecum es* from "The Huguenots" throughout the whole repast:

"Fill up! fill up! fill up to the joys of the table—"

Only when the waiter brought him a half-bottle of wine did it change for a moment to

"Hail to the wine! the neptune divine!"

What of the rest of the day?

The unhappy Pierrot found his every word, his every gesture followed by something suggestive from the opera or oratorio, a phrase from a song or a romance, which was fairly at his wits' end.

Overwhelmed by this deluge of music, he turned homeward at nightfall, hoping that this would bring him some respite from his tormented torment. As he stood before his door, however, a hand organ burst stridently into Gounod's song:

"Stop, Look, Listen. Class colors: green and white.

The name chosen was "Marshallfield Music Club." We have only five members, and hope to have more and to do good work. At our next meeting we are to study intervals, and talk on Beethoven. We meet in two weeks, on Saturday afternoons.—

Corra B. Tidder.

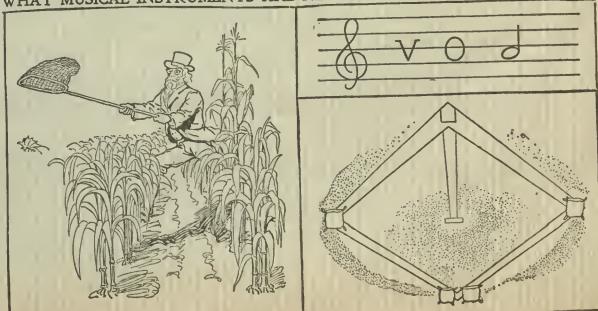
The members of the "Young Musicians' Perseverance Club," met at the home of their teacher, Miss Edna B. Jackson, Saturday, August 26, 1905, at 3 o'clock P. M. This was the annual meeting of the club since the organization of the society one year ago.

The meeting was opened with a call for the review of the compositions studied during the year: Mozart, Schubert, Mendelssohn, Handel and Bach. A composition written by each composer was played.

We studied the compositions according to the date of their birth, beginning with Mozart and Schubert, in January. The officers elected for the ensuing year were: President, Lora McFarland; Vice-President, Neva Baldwin; Secretary and Treasurer, Janie Hanshaw; Corresponding Secretary, Lulu Black; Librarian, Martha Mellor; Musical Director, Lutie Ranch.

—Lulu Black, Cor. Sec.

WHAT MUSICAL INSTRUMENTS ARE REPRESENTED BY THESE PICTURES?



THE ETUDE

The Etude

A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copies, 10 Cents. Foreign Postage, 75 Cents.

Liberal premiums and cash inducements are allowed for obtaining subscribers.

Remittances should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent is left at dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCE. If you wish the Journal stopped, send us a note, and we will do our best to accommodate you.

RENEWAL. No receipt is sent for renewals. On the reverse of the next issue sent to you will be printed the name of the subscriber, and the amount of the sum paid, which serves as a receipt for your subscription.

MANUSCRIPTS. All manuscripts intended for publication should be submitted in a good, legible hand, and should be written on one side of the sheet only. Contributions connected with music-teaching and music study are solicited.

ADVERTISING RATES. Will be sent on application. Forms close on 10th of each month for the succeeding month's issue.

THEODORE PRESSER,
1712 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Mailed.

Without the love of books, the richest man is poor but endowed with this treasure of treasures, the poorest man is rich. He has wealth which no power can diminish, riches which are always increasing; possessions which the more he scatters, the more they accumulate, friends who never desert him and pleasures which never decay.—John Alfred Langford.

This is a good time to indulge in meditation over music, word and what the future has to offer to musicians and to music teachers. What are the signs of the times? There promises of reward and public esteem of a natural and justify an ambitious, hard-working young man or woman in choosing the musical profession? Is the field widening? Is public appreciation of musical work and musicians on the increase?

In a general way, there is no reason for doubt on this point. Social life, art activity, liberal culture and the other elements connected with the work of the musical are holding the attention of the public in all the larger cities and even in the smaller cities and educational centers.

Industrial success and the accumulation of wealth hold a desire for a larger social life, and with this comes the patronage of art and artists. This is evident everywhere. And where

any form of art is encouraged, music is sure to receive a liberal share.

Men are learning that business is not everything; women are learning that dress and the household responsibilities should occupy but a portion of their time, that the mind needs development not alone by study but by the development and the sharpening of the esthetic sense; children are being trained to observe and to appreciate the best art; good reproductions of the master works in painting and sculpture are cheap and are sold everywhere; greater attention is paid to pure architectural principles; even articles that once were viewed from a somewhat commercial standpoint are now judged from the art side, taste and good design, furniture and decorations are judged more in accord with good art.

Music is bound to be affected for the better by any elevation in the taste of the people in these general matters. What is needed is that musicians take up the matter seriously and endeavor in all dignified ways to help the people to a better appreciation of true beauty in music. As Theodore Thomas said: "Familiarity is an essential thing in making music popular." If the public could know the names of the best examples of classical music as they know the names of popular songs, they would whistle the former as readily as the latter. But while they hear the latter many times in a day, in many cases, never. The teacher can make it a part of his duty to music to see that his friends and particularly his pupils learn

to know something of the real treasures of the best music. They will do missionary work in their turn. Like other phases of our life, musical interest and appreciation will grow. It is up to every musician to do a share in helping on the good work.

THE observer in educational matters cannot fail to be impressed with the fact that careful thought is being given to the matter of the musical training of children. The time was when children were expected to go through a weary grind of scales, exercises, "recitations," etc., and then, after this, become players. Possibly they did become players, but they did not often become musicians. The children, rebuked at the course of study prescribed by the school editor of a newspaper sent out more than fifteen thousand postal cards to families in representative districts of Greater New York, asking for opinions on the desirability of continuing these supplementary studies. The result was a surprise even to the advocates of the new order of things. The replies received showed an overwhelming sentiment in favor of retaining it. Even the densely-populated East Side, where it might be thought that the struggle for existence would effectually kill all interest in such unpractical subjects, responded as directly and unmistakably as the quarters of the well-to-do. Physical culture was the most in favor. There came music and drawing, with the animal and vegetable. There was more diversity in regard to sewing. A large minority thought that this should be confined to girls.

It is an encouraging sign that others besides educators are beginning to realize that a child cannot be kept long at a time on purely intellectual tasks without dangerous mental fatigue. The youthful brain requires rest through change of occupation, and this is best afforded by singing, drawing, modeling and the like. These give vent to the childlike activity which otherwise is apt to manifest itself in destructive or mischievous tendencies. The children whose fingers are busy shaping clay or wielding the pencil will not be tempted to cut notches in their benches or to scratch their desks with nails. Singing, too, opens a outlet for the irrepressible spirits and restlessness under constraint that often lead a child to pull its companion's hair or to kick its heels against the floor. The inoyer-day teacher is not slow to recognize its aid in the maintenance of discipline, which in the old-fashioned school was an ever-present problem. Nowadays we hear but rarely of the rebellions against authority that used to be characteristic of the old-time school.

There are small matters as well as great that will be taken as indices of a musician's learning. In fact, the public is more likely to judge by the smaller things than by the greater. Consequently, if a teacher does not want to be misjudged, it behoves him to look after the little things. This is called out by a matter of pronunciation which came to the attention of the present writer, recently.

He attended a lecture by a musician who is well-informed, is skillful as a teacher and is worthy of a good place in our own community. The speaker had much study and appreciation of his subject; but in the course of his remarks was so careless in his pronunciation as to leave in the minds of the cognizant a question as to whether it was advisable for him to appear before the public until he had looked after the feature of his work.

As a few instances, the following are quoted—try-stac-o-r, sarahan-de, bolero, castan-nett, Schar-ven-ka, Pader-e-uzki. These are sufficient to illustrate the case.

Nowadays, children are surprised to get the first principles of pronunciation of musical terms in the public schools; many get the same in their private music lessons. Naturally, when they hear such pronunciations as these from a teacher or lecturer, they immediately suspect that it arises from an ignorance which extends into all departments of that teacher's work.

As a matter of fact, it was probably carelessness, or the remnant of a habit of youthful mispronunciation. But such carelessness is not a sign that young teachers should tolerate in their own work. Attention to detail, to the small matter, marks the good teacher. You know that old saying: "Perfection is made up of trifles," and perfection is no trifle. Perhaps that teacher's carelessness will help a hundred others to be careful—then it served an unexpected mission; who knows?

show that we can honestly judge worth, no matter where found. Give the foreign musician his due, but do not withhold from a compatriot.

Nº 5560

ANDANTE ESPRESSIVO

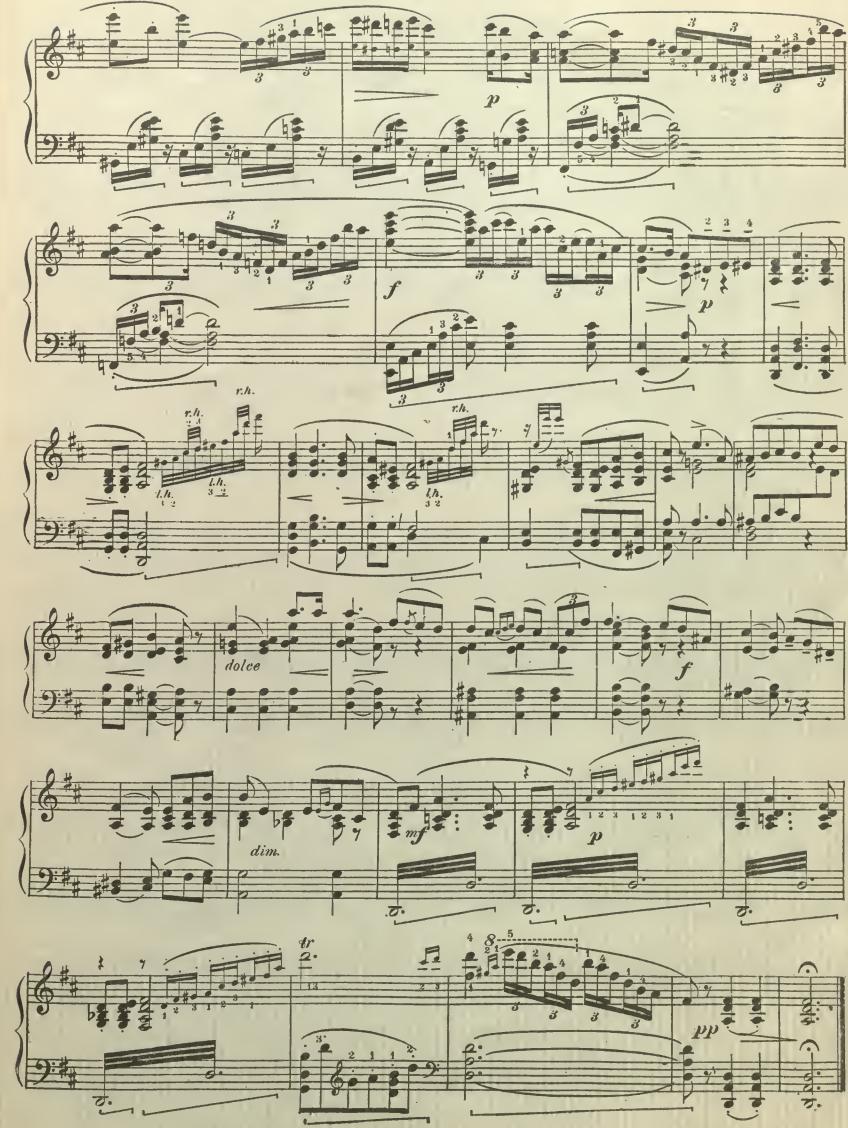
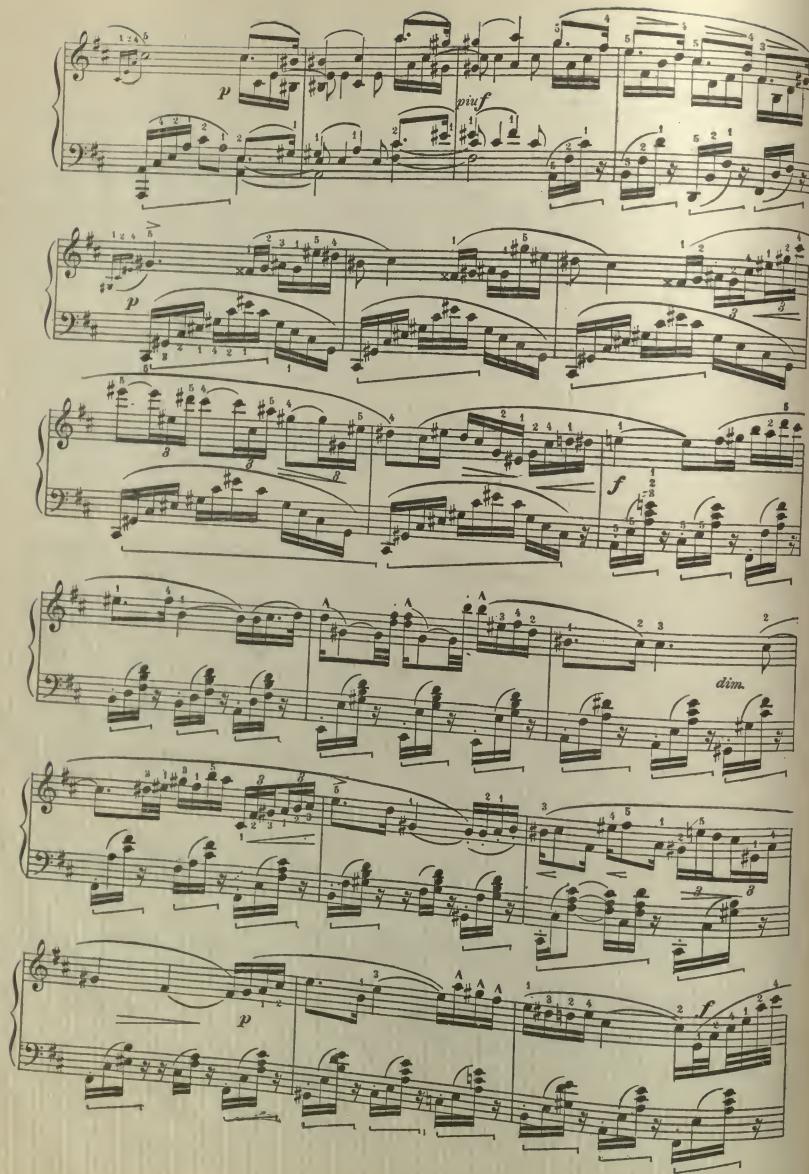
FROM

CONCERTO IN F# MINOR OP. 69

Ferdinand Hiller

Arr. as Piano Solo by Erwin Schneider.

Copyright, 1906, by Theo. Presser. 3



Nº 5127

LARGO
FROM "XERXES"

Arr. by Preston Ware Orem.
M. M. $\text{♩} = 60$.

SECONDO

G. F. HANDEL.

SECONDO

G. F. HANDEL.

Arr. by Preston Ware Orem.
M. M. $\text{♩} = 60$.

PRIMO

G. F. HANDEL.

Copyright, 1906, by Theo. Presser 4.

Nº 5127

LARGO
FROM "XERXES"

Arr. by Preston Ware Orem.
M. M. $\text{♩} = 60$.

PRIMO

G. F. HANDEL.

PRIMO

G. F. HANDEL.

Arr. by Preston Ware Orem.
M. M. $\text{♩} = 60$.

SECONDO

G. F. HANDEL.

SECONDO

mf
ff

mf

cresc.

ff p

ff

ff *allarg.*

PRIMO

mf

ff

f

cresc.

p

ff *fff allarg.*

A DREAM MELODY

C. DE JANON

Andantino M.M. $\text{J} = 52$

When the Lights Are Low

Reverie

Andante commodo con espress. M.M.: $\text{d} = 76$.

H. Engelmann.

Animato con espress.

Nº 5505

ALBUM LEAF

R. SCHUMANN, Op. 68, No. 30

Adagio M.M. $\text{♩} = 72$

The Mountaineer's Call

GEO. L. SPAULDING

Allegretto con espress M.M. = 48

Copyright 1906 by Theo. Presser - 2

British Copyright secured

con anima

con anima

con anima

f

D. S.

pp

Φ CODA

No. 1995

The Light Is Growing Dim

SACRED SONG

ARTHUR SHELLEY

Major A.F.R. ARNDT

Andante religioso

1. The light is grow-ing dim, The day has ta - ken flight; And
 2. With me thou wilt be safe, Have faith; be of good cheer. I

through the gate a - jar I see ce - les - tial light. While
 lead thee to a place, A home on yon - der shore, Where

dim.

mind ful of my sins, De - serv - ing not His grace, Nor
 wea - ry souls find rest, Where peace reigns ev - er more, Where

Copyright MCMI by A.F.R. Arndt, s

Entered according to act of the Parliament of Canada in the year MCM by A.F.R. Arndt in the Department of Agriculture.

English Copyright secured

Also published for Low Voice. High Voice.

wor - thy to ap - pear Be - fore His throne and face; I
 an - gels 'round the throne, All chant with one ac - cord, Their

hear a voice pro - claim, Fear not for I am near.
 song of love di - vine, In praise of God the Lord.

Lento

Refrain

Ho ly, Ho ly, Heav'n and earth a-dore Thee;

Fa-ther Son and Ho ly Ghost Bless ed Trin ity, Thy

cresc. poco a poco

sep - tre reigns su-preme, Thy King - dom has no end; The

cresc. poco a poco

un - i-verse is Thine, Cre - a - ted by Thy hand. Ho - ly, Ho - ly

ff

Lord God Al-might - y; Three in One sub-lime, Bless-ed Trin-i-ty.

Largo

Bless-ed Trin-i-ty.

NO 4993

WEEPING FOREVER
LASCIA CH'IO PIANGA

(FATHER OF HEAVEN)

G. F. HANDEL.

From "Rinaldo."

Larghetto.

VIOLIN

VOICE

PIANO

Weeping for - ev - er, My lot so drear - y, Sigh-ing, e'er sigh-ing For
Las - cia ch'io pian - ga la du ra sor - te, E che so spi - ri la
*Fa-ther of Heav-en, Fa-ther of Heav-en, in whom our hopes, our

lib - er - ty, Sigh-ing, e'er sigh-ing, Sigh-ing, e'er sigh-ing for
li - ber - ty, E che so - spi - ri, E che so - spi - ri la
hopes con - fide, Whose pow'r de-fends us, Whose pow'r de-fends us, and

* These words are for church use.
Copyright, 1906, by Theo. Presser. \$.

lib - er - ty. Weep-ing for - ev - er, My lot so drear - y,
 li - ber - tà. Las - cia ch'io pian - ga la du - ra sor - te,
 whose pre - cepts guide. In life our Guar - dian, in death our Friend.

Sigh-ing, e'er sigh-ing For lib - er - ty.
 E che so - spi - ri la li - ber - tà.
 Glo - ry be Thine till time shall end.

Could I but sev - er
 Il duol in - fran - ga
 Fath - er of Heav - en,

These ties that wea - ry, From sor - row fly - ing, How blest I should be,
 ques te ri - tor - te de miei mar - ti - ri Sol per pie - tà si -
 Fath - er of Heav - en, Fath - er of Heav - en, in whom our hopes confide,

From sor - row fly - ing, How blest I should be.
 Weep-ing for - ev - er,
 de miei mar - ti - ri sol per pie - tà.
 Las - cia ch'io pian - ga,
 Glo - ry be Thine till time shall end.
 In life our Guar - dian,

My lot so drear - y, Sigh-ing, e'er sigh-ing For lib - er - ty.
 la du - ra sor - te, E che so - spi - ri la li - ber - tà.
 In death our Friend, Glo - ry be Thine till time shall end.

5564

PRELUDE
from Suite No. 14, in G

by Dr. Hans von Bülow

Quasi Presto M.M. = 132

The short trills here indicated, may be played in the following manner:

Copyright 1906 by Theo. Presser, Inc.

THE ETUDE

VOCAL
DEPARTMENT
Conducted by H.W. Greene

HANDEL'S SONGS.

Perhaps one of the most interesting problems that the historian faces is the extent to which the strong character under investigation is the debtor to his epoch. On the other hand, how greatly the epoch may be indebted to the individual for its classification. Undoubtedly the influence may be said to work both ways. We often wonder how great men would have fitted into other epochs.

If George Frederick Handel had been a product of the middle or latter part of the 19th century and now were the days of his greatest virility and productivity, how would he and his works be received? Speculative of this sort is useless, but it brings into prominence one fact. The epoch in which he rose is a unique epoch, and must be viewed upon an independent plane of its own creation—which plane crosses centuries with no diminution of power or sacrifice of individuality. The works of Handel are to be classified as of the art rather than of a period. Accident of birth made him a contemporary of Bach. The fatalist would say that Providence brought him forward in the early morning of the great musical day in order that his works could stand as a helpful example for all who should follow him.

To those who have studied his life, two things stand out with great prominence: one, the extraordinary diligence which enabled him to give to the

1. Love Sounds the Alarm. Recit. and Air (Tenor). From *Acis and Galatea*.

2. See the Raging Flame Arise. Recit. and Air (Bass). From *Joshua*.

3. The Lord Worketh Wonders. Recit. and Air (Baritone). From *Judas Macabaeus*.

4. From Mighty Kings. Recit. and Air (Soprano). From *Judas Macabaeus*.

5. O Liberty, Thou Choicest Treasure. Recit. and Air (Mezzo-Soprano). From *Judas Macabaeus*.

6. Total Eclipse (Tenor). From *Samsom*.

7. So Shall the Lute and Harp Awake. Recit. and Air (Soprano). From *Judas Macabaeus*.

8. Arm, Arm, Ye Brave. Recit. and Air (Baritone or Bass). From *Judas Macabaeus*.

9. Sing Songs of Praise. Recit. and Air (Tenor). From *Esther*.

10. In the Battle, Fame Pursuing. Recit. and Air (Contralto). From *Deborah*.

11. Thou Shalt Bring Them In. Air (Contralto). From *Israel in Egypt*.

12. My Soul Awakens. Cangio d'aspetto. Air (Contralto). From *Admeto*.

13. Lord to Thee Each Night and Day. Air (Mezzo-Soprano). From *Theodora*.

14. Hymn of Haste, Thy Torch Prepare. Recit. and Air (Contralto). From *Semele*.

15. Wher'er You Walk. Air (Tenor). From *Semele*.

16. Angels, Ever Bright and Fair. Recit. and Air (Soprano). From *Theodora*.

17. The People That Walked in Darkness. Recit. and Air (Bass). From *The Messiah*.

18. He Shall Feed His Flock. Recit. and Air (Contralto). Come Unto Him. Air (Soprano). From *The Messiah*.

19. The Trumpet Shall Sound. Recit. and Air (Bass). From *The Messiah*.

20. Oh! Had I Jubal's Lyre. Air (Soprano). From *Acis and Galatea*.

21. Let Me O God of Hosts. Air (Contralto). From *Samsom*.

22. How Willing My Paternal Love. Air (Bass). From *Samsom*.

23. Why Does the God of Israel Sleep? Recit. and Air (Tenor). From *Samsom*.

24. Thy Glorious Deeds Inspired My Tongue. Recit. and Air (Baritone). From *Samsom*.

25. Farewell, Ye Limpid Streams. Recit. and Air (Soprano). From *Jephtha*.

HANDEL PROFILE VIEW.

world so much; the other, that the work to which he mainly devoted his life, and which was his most spontaneous medium of expression failed to connect him in any great measure with posterity, while that upon which he placed the least value has made his name imperishable. His operas are no longer heard, and he would be lost in the making up of vocal programs of the present day, except for a few numbers which live in spite of their original settings rather than because of them. Perhaps the most prominent and best known of his works still in use are the arias from *Semele* "Where'er You Walk" and "Tyrannic Love" from *Susanna*.

When we turn to his oratorios an embarrassment of riches confronts us. Solos for every voice, effective for rendering, independent of their setting in the oratorio, are available. It has been said that if a young student, given a fair voice, will sing and sing the solo parts in the oratorios, the discipline and variety which they afford will be all the schooling necessary to perfect him as an artist. We may go further and say, that let any young student make an exhaustive study of Handel's works in the range of his voice, and he will have met and profited by all the conditions necessary to artistic rendering.

Herewith follows a list selections from Handel's works, which we recommend to the consideration of every student, confident that it will be difficult to make a list equally as good from any single composer. The English-speaking world cannot be too grateful that circumstances were such that so much of his best writing was done to English text.

A NEW BOOK ON DICTION.

This aggregate of technical writing on vocal matters makes a sorry display as to value. It is indefinite, disputative and arrogant. This is not altogether surprising, since so much of vocal phenomena is psychological, both in cause and in effect. The sense of touch, which is the accompanying result of vocal tone, is largely a cultivated sense, and is more often influenced by over-strung nerves and misguided prejudices than it is arrived at through the avenue of normal receptivity.

The question as to "What shall I read," that we are so often called upon to answer is therefore not an easy one, especially when the request expressly designates technical subjects. It is, therefore, most gratifying when called upon to review a work written for vocalists, to be able justly to give it unstinted praise. Such is my attitude to a recently published work by Louis Arthur Russell, entitled: "English Diction for Singers and Speakers."

Mr. Russell is no novice with the pen. His contributions to the technical literature of music have been many, but in this, his latest work, he has wrought with a combination of finesse and strength that hitherto has not been brought to bear upon this subject. It insures for the work a prominent as well as a permanent place among authoritative books on vocal technique.

The strength of the book lies in the skill with which its author insists upon a much disputed fact: that English is at once the most difficult and comparatively the most beautiful of all languages for the singer and speaker.

A language bristling with consonants and multi-shaded vowels we can readily see may be the despair of the foreigner; but English-speaking students who read Mr. Russell's book will learn that being born to a language carries with it no guarantee of being its master; in short, every page presents an occasion for the singer to learn how to correct them.

The chapter on vowels, beginning on page fourteen, we had selected to mention as of special value to the student, but it is impossible to particularize. Each subject is tersely and exhaustively presented, and so far removed from the labored pedagogic style that it is as interesting as it is instructive.

We hear much of diction; we read in the newspapers that a singer has bad or good diction. We

wondered what the critic really meant. We are now able to place our hands upon a book that not only answers that question but makes it possible for us to criticise the critics intelligently. Among the books that every student of singing should not only read but study seriously are: "English Diction for Singers and Speakers," by Louis Arthur Russell.

THE CONVERSATIONAL VOICE.

BY EDITH L. WINN.

Some time ago, the present writer had the pleasure of a morning behind the scenes during the *Parisian* rehearsals in Boston. Amid the noises of stage hands, repairers, carpenters, etc., one could hardly expect the rehearsals to go on advantageously, and yet they did. The soloists came, one after another, into the theatre with a bright "good morning." Managers and assistants came and went, each with a morning greeting and cordiality in the voice. Every one spoke of the rehearsals, quietly, and in the tone in which it is natural for one who carries when he is pitched low. Basses and tenors alike seated the speaking voice deep, and there was no effort in it. There was a singular charm and resonance in the ladies' voices. Madame Kirby-Lunn had a cold, but her voice sounded deep and musical in spite of that. Another thing impressed me, namely, the precision in the use of English, and attention to enunciation—even in common conversation.

Is it that the American women whose voices sound low and musical are either singers, actresses, or teachers of oratory? Should not the educated woman everywhere possess a beautiful voice? Many times I have looked at a beautiful woman, and then turned away disappointed because her voice was, or coarse or vulgar.

The American voice (feminine) has an international reputation. It is often flat, thin, hard, tense, shrill—everything but musical. We may not, as a people, learn to make our tones round and full, but anyone can learn to speak without loud and rapid tones.

A sweet woman, thank Heaven, has quite frequently a sweet voice, but see how many good women have ugly voices! Actually half the people we know could lower their voices a whole octave, and what a saving of strength it would be! Enunciation, too, could be greatly improved by deliberation. Have you ever observed two persons in a bot argument? Note the pitch of their voices, each trying to overcome the other by sheer superiority of vocal organs. This is not the way to clear up a difficulty of speech, and it is all wrong. Indeed, it fails to give weight, oftentimes. Let us take a verse of poetry and set to work upon it. Note the prevailing tendency to begin every line with higher pitch. Let us take the words, "Roll on, thou deep and dark blue ocean, roll"—Say this line a half dozen times, each time lowering the voice. It is really astonishing what progress one will make in a few days.

It is a matter of vital importance to present-day education that teachers, mothers, students, clerks—all women should cultivate the low, sweet voice. It is mighty in persuasion. As for its attainment, that requires only time, patience and practice. You may say that it must come from within. Yes, there is something in that. If thoughts are generous, pulses noble, and desires good, the voice must be influenced by this inner culture, for one cannot subdue culture and its outward results. Actors practice certain phrases, sentences and words long and diligently. They seek to make every play possible upon their

THE ETUDE

words, noting the impression upon their audience. A relative of Edwin Booth states that the great actor used to be broken over some apparent failure when his audience fairly hung upon his words. He had so high a standard that he really felt he had failed in his conception of the role which he assumed, and yet he won victory. Wesley, it is said, could reduce an congregation to tears by the mere pronunciation of a word.

What progress vocal aspirants could make if only they were to discipline their voices daily in conversation. And what power women in society, and in professional life, could wield if only they would study the manner and matter of their conversation.

The vocal aspirant who has a strongly musical temperament has quite frequently a well-tempered nervous voice. If she has not, the chances are that she talks affectively. The little exaggerated facial expressions, the loss of the use of similar words and phrases, and the abuse of adjectives, detract from the charm of conversation and from the beauty of the voice. How much better it would be if vocalists talked less and reserved their vocal powers for art. Just why they do not understand that English diction and the American speaking voice play no part in true vocal art, I cannot imagine.

A again, the singer should avoid exclamatory speech, as that worries the voice. She should avoid foreign words and should learn to have a clear, distinct, and easy to daily conversation. Above all, let the singer avoid arguments, because argument engenders friction, and friction is an irritant to the voice. Next to beauty of soul comes beauty of voice, and the American singer who hopes to attain anything in art cannot neglect her mother-tongue in daily life. Let us plead for schools of English in our conservatories and opera schools. Let us plead for the study of the conversational voice in these schools—and above all, let us plead for broader training of singers. The broadest vocalism is cultured vocalism.

THE SINGING OF ENGLISH.

It is apparent to the careful observer that the average singer slight consonants for the sake of the vowels. Consonants, of course, do not affect voice-production, and for this very reason they are often neglected. The function of a voice-producer is mainly to produce a voice, and, having done that more or less successfully, it is too often thought that the end is reached. The vowels make the tone, the consonants are the trimmings, so to speak. And so it comes about that, in most instances, for want of conscientious attention to the vowels, the tone of real English is as flat off as ever, on, if not, the tone is affected. Taking the word "night" and assuming that the production of the vowel is all right, we have in the first case hardly any "n" and practically no "l," or in the second case too little vowel-sound, owing to the "l" being too precipitate and too pronounced, and a preliminary long dunning "n" which resembles the noise of a motor-car at a standstill.

The question has been raised as to whether correct pronunciation always affects the vowel tone to such an extent as to render it undesirable. There is certainly something to be said against the slavish adherence to the pronunciation of the speaking voice. This is plainly shown in church music by the generally-adopted custom of altering the pronunciation of two vowels in the singing of the Canticles. In the Magnificat it is customary to sing "Ah-brahm," though this is not, perhaps, universal. Much more widely recognized is the custom in the Te Deum of singing "Of an infinite majesty," "Abraham," being a proper name of ancient origin, is capable of various pronunciations, but the "ah" is clearly a concession to vocal effect. Why is this? Because it is generally accepted that "ay" and "ah" are difficult to produce vocalily, the first owing to the "cramped" nature of the vowel and the second because it is a short that it is scarcely a vowel at all.

Now, in this is not wrong in principle, there is nothing to show what is the limit of adapting vowels to the necessities of vocal tone, excepting in case where the license is so extravagant that the English is unrecognizable. Thus standing or falling by these almost universally adopted examples of tampering with the voice there is something to be said in favor of suiting the English language to vocal requirements. But undoubtedly in many instances this is overdone.

With regard, however, to more moderate mutation of words, there is a point which one of our corre-

spondents has brought to our notice. He says that by pronouncing the word "crooked" on the high G sharp in "Every valley" from "The Messiah," as if "crooked" the benefit to the singer is astonishing, presumably from the point of view of producing a good tone easily. We go further than that and say that it benefits the bassist also. Anyone singing "crooked" precisely as written will find the result is not "crooked," but if the mouth be shaped to "o" the effect will undoubtedly be "oo." Many similar examples could be given with precisely the same result that though not pronounced according to the strict spelling of the word, a slight alteration of vowel will, in singing, give the effect of correct spelling. If these little deceptions are judiciously indulged in for the purpose of actually increasing the distinctness of the real English, and at the same time the vocal tone is improved, good rather than harm is done to both sides of the art of singing.

A few lessons in elocution in conjunction with their vocal training would probably bring the importance of distinct and correct diction home to every singer.—*Musical News.*

NOTES ON CHORUS TRAINING.

In view of the increasing interest in choral work among the music schools of this country and our desire to daily conversations above all, let the singer avoid arguments, because argument engenders friction, and friction is an irritant to the voice. Next to beauty of soul comes beauty of voice, and the American singer who hopes to attain anything in art cannot neglect her mother-tongue in daily life. Let us plead for schools of English in our conservatories and opera schools. Let us plead for the study of the conversational voice in these schools—and above all, let us plead for broader training of singers. The broadest vocalism is cultured vocalism.

Again, the singer should avoid exclamatory speech, as that worries the voice. She should avoid foreign words and should learn to have a clear, distinct, and easy to daily conversation. Above all, let the singer avoid arguments, because argument engenders friction, and friction is an irritant to the voice. Next to beauty of soul comes beauty of voice, and the American singer who hopes to attain anything in art cannot neglect her mother-tongue in daily life. Let us plead for schools of English in our conservatories and opera schools. Let us plead for the study of the conversational voice in these schools—and above all, let us plead for broader training of singers. The broadest vocalism is cultured vocalism.

In training a chorus, the conductor should insist upon singers *saying* their words apart from the music—patterning the precise sound required, and then getting the same sound when sung to music. To do this is very worrying and troublesome; but the living interest of the singer in words gives to the pieces performed ample refuge for all the work. The initial and final consonants are also sources of weakness in articulation, but these can be overcome by exercises similar to the following:

P. Please pay, pay promptly.
B. Big Ben broke Berta's bouncing ball.
T. Try teaching to tax temper.
D. Dear Dora danced delightfully.
Th. Thin things think thick thoughts.
Th. Thee they them these those.
Ch. Church chaps chirp chants cheerfully.
J. Jones jumps jauntily.
K. Krugger can't conquer Khaki.
G. Guy gives girls graceful.
F. Fair farts fancy Friend fashions.
V. Vain Vernon vowed vengeance.
M. Mild-mannered man means money.
N. Nellie never noticed Norah.
R. Round rough rocks ragged rascals ran.
L. Lion likes light.

Expression is generally neglected because even moderate success is not achieved without considerable trouble. For instance, it is much easier to prepare four pieces in a "rough and tumble" though fairly accurate style than to get up one with real finish. It also makes larger demands upon the nerve-power of the singer, and even supposing that he has the mental grasp and power faculty to conceive the proper artistic interpretation of the music.

Many conductors fancy they have merely to observe the common pianos and fortés, crescendos and diminuendos of a composition, and then they are sure of a good expressive performance; but mere "light and shade" is only one of the many points that go to make "expression" in choral singing. The conductor piano and forte choirmaster becomes a more bandmaster than a conductor. The factors which make to perfect expression in choral singing are rhythm, attack, phrasing (of both words and music), tone-color of voice and balance between the essential and the incidental or secondary character of the music in the other voices.

The popular notion of rhythm is the giving of the strong accent at the beginning of every bar. This is perfectly true in theory, but if the accents are struck more or less with metronomic regularity they jar one's nerves and produce an effect similar to that

caused by the recurring jolt of the tramcar of the whirr of machinery. But, although there is the greatest objection to this, it is obvious that of the accents except in such pieces as the grand stirring chorus, "He Gave Us His Hindmost" ("Israel!"), the position of the accents must be heard throughout a piece so that the rhythm, whatever it may be, is always in evidence, except when a temporary disturbance of it is purposely introduced. It is here that the skill of the conductor is made manifest. He will in some parts have the single-bar rhythm, in other parts he will, by means of crescendos or diminuendos, get a two-bar, or three, or four-bar rhythm; delicate changes in the pattern of the dynamics of each bar will be introduced; nevertheless, these and all the different points of expression should make the rhythm a central pivot upon which to turn.

It is the absence of this sense of rhythm which makes many piano recitals wearisome and cause much to lack point. Many choral conductors are organists, grown so accustomed to lack of spring in the music they most frequently hear, that its absence does not strike them as it does the general public. Conductors must get rhythm, not the bald, rigid thing which reminds one of an architect's plan, but solid pulsations—that is, with the corners rounded in accordance with an "atmosphere."

The conductor is much satisfied in the art that he absent there is very small probability of the performance's being tolerable, let alone pleasure-giving. But the attack I refer to is something more than the ordinary first striking of notes. It is the crisp, true and forceful ejection of notes sung so as to endow the sounds themselves with vitality, vehemence and dramatic power quite apart from the words, although words often require this forceful treatment of the music.

Under phrasing comes the management of light and shade, piano and forte, but used in such a way as to secure just proportion and contrast between the various sections of the composition. As to what can be done by proper phrasing, one has only to recall the brightening effect of the accelerando with its subsequent rallentando to the normal tempo of the choral part of "I waited for the Lord," from bar 71 to the end of the solo voices; the exquisite effect of the ritardando and pianissimo at the close of "O Pure in Heart" ("Golden Legend"); the imposing dignity of the broadening out of the final phrase of the men's chorus at the end of the "Lord of Hosts" and the overpowering majesty of the swell at the 13th bar from the end of the epilogue of the same work.

Objection may be raised to these effects on the ground that they are not indicated in the score. The answer to this is: Composers at time of writing do not always realize all the possibilities of their music.

Tone-color of voice is destined to play a most important part in the choral singing of the future. The whilom notion that words were merely pegs on which to hang certain contrapuntal melodies is now a thing of the past. People are awakening to the fact that distinctness of words is of vital importance. Distinctness of articulation alone is not sufficient to meet the artistic needs of perfect interpretation. There must be appropriate shading of voice—now bright, now dark, now threatening, now persuasive—and not in the words, even at our principal festivals, the same unmotived quality of tone. The tone may be full, grand and sonorous, but this will not suffice.

Conductors will learn to realize that above and beyond the words there is the more important point of the thought expressed by the words, which form the shell, while the thought itself is the kernel. Recognizing this, they will not hesitate to use the same quality of voice for "Mary had a little lamb" and "Stone him to death"; and they will take care that there is a difference in vocal color between "He watched over Israel" and "Under the door, murderer."

As to the size of a choir, the bigger the better; but a good working basis is for a choir to occupy about twenty per cent. of the seating capacity of the concert hall. Of course, if one can not get so many singers, a smaller proportion must do. With respect to the proportion of parts, I prefer the basis to be twenty-one soprano, twenty alto, sixteen tenor and twenty-one basses. I like a bright sky and a firm foundation.

Conducted as much as you can with the eye. A look toward a part—each member of which takes it for granted that he or she *must* be looking at the conductor—I find is more potent than any other sign, as seems to establish perfect sympathy between performer and conductor.

MADAME ALBANI ON SINGING.

In a recent number of the *Strand Magazine*, Madame Albani offers advice to aspirants. Here are some of her points:

Study not merely the notes, but the intention and meaning.

Think out your song; knit it together and gather it up.

It is not necessarily the prodigy that reaches fame. Perseverance has a great deal to do with success in music.

Study slowly.

Avoid mannerisms. Affectation is inartistic.

Only the strong should become singers or actors. The wear and tear of travel plays havoc with weak constitutions.

Breathe properly. Never sing for more than twenty minutes at a time.

If the student's method be good, nothing will injure his voice. Learn the right way to sing, and Wagner can do you no harm.

Progress is slow. Not even from month to month can you gauge progress. After five or six months you may perhaps look back.

A singer should be grounded by a good teacher. There are many incompetent teachers in Italy.

The would-be singer should have enough money to support him or herself during the period of study.

No reputation is so high that it cannot rise higher. Self-complacency is fatal.

The artist must be both born and made.

But the artist is not made, though it may be considerably improved.

The singer must practice daily, and must live as an artist, listening to other singers, cultivating a love of hood's or pictures.

Sing best who love best all things both great and small.

Master your part by study, by the imagination, by thinking and dreaming of it.

Introspection is bad; think of the character you have to portray, not of yourself.

HINTS FOR PUPILS OF SINGING.

BY A. D. DUVIVIER.

It is so unusual for a person having a beautiful voice to have a perfect, or even a good, natural method of voice production as well, that we may class such instances as remarkable and deal only with the average cases—those in which proper cultivation and training are necessary. The first aim of both must be to secure correct voice production, and later to train the properly produced voice to attain its fullest possibilities and powers. For persons realize how much is needed to attain the natural vocal method by proper cultivation. Yet art adds almost as much as nature first provides, and though nature's gift may fade with passing years, the art may become only the grand and sonorous, but this will not suffice.

The first question is of climate. England's fogs and humidity and general "contrariness" in the matter of weather tends to make singing throaty and liable to colds, hay-fever, and other laryngeal ailments, which the foreign voice-trainer, living in the dry and warm south of Europe, wots not of. The young singer, after his Continental studies are completed, returns to England, and attempts to combat with this the insidiousness of the climatic conditions of this country, only to find, in many cases, that by residence and training in Italy or France, his lungs and throat are totally incapable of withstanding river fog, Scotch mist and all the other hard and one varieties of the British climate.

Do not select a person who teaches various branches of music and "singing." In ninety-nine such cases out of a hundred the preparation of such a person as a vocal teacher has consisted of a few lessons received from some other equally incompetent teacher. A good vocal teacher has made his profession after slow acceding. He has studied the physiology and hygiene of the vocal organs, has devoted much attention to the study of correct tone production, breathing, vocalization and the many other departments connected with the technical side of his profession.

The next important point to be considered is practice. For the first few months never practice more than ten minutes at a time, and do this not often than three times a day. Of course, one can sing for a longer time than this when the voice is placed, but on this point be guided by your instructor's advice. Practice the head notes always piano; pay the greatest attention to equalizing the three registers, never forcing the chest notes lest you injure the medium register, which is naturally the weakest part of a woman's voice.

Mme. Lilli Lehmann has written a pamphlet in which she expresses certain ideas on musical subjects. She believes that the art of the singer is always the same, so far as technic is concerned; but the singer

of today learns less in years gone by. To sing the operatic music of Mozart, Bellini, Donizetti and the early Verdi it was necessary for the singer, male or female, to have a generous compass, and to be accomplished in coloratura. Wagner came and swept away ornaments, embellishments, florid passages of every description, and now, when each note has its own meaning, the lazy and the ignorant think all they have to do to triumph in Wagnerian music is to enunciate distinctly. Thus we find Wagnerian singers who cannot execute a tune decently, and glorify their art as being a savanna singer. Mrs. Lehmann believes it is necessary for a soprano to sing Mozart well if she wishes to sing Wagner well. She refers to the severe demands made by Wagner on the voice, admits them, and reminds the reader that Wagner wrote with the thought of a concealed orchestra.

The majority of people, says Mme. Lehmann, have false ideas concerning methods of singing. Some think the Italian, some the German, the better. "Each school, when it is good, is founded on one and the same basis." A very sensible remark; but how ever German singers have any method at all. Mme. Lehmann believes that a good singer should be able to sing the music of Wagner and of various other masters; "she who cannot is not to my mind an artist. I except none." She adds immediately: "The only difference between ancient and modern education in song is this: Formerly the pupils studied action and song for six or eight years; now they are 'finished' in a year."

In addition to the above, we add some statements made by Mme. Nordica and others, several years ago. Mme. Nordica brought back with her from Europe some years ago, some opinions made more decided through her own experience. The merits and demerits of the different schools have been too generally demonstrated by their various representatives to require further comment. Mme. Nordica gave her own views regarding these, and which, in connection with her statements, become pertinent. When questioned regarding the advisability of Americans going to Germany to study singing, she replied with great positiveness she would not advise Americans to go abroad at all to study singing, particularly not to Germany. Mme. Nordica asserts she has no chance to hear really good singers, those whose school is perfect, from hearing whom one may derive real benefit. Sig. Ancone expressed himself quite as strongly in respect to his Italian conference, whence he stated during his engagements here last season sang the majority of them in a manner that would cause them to be allowed just twenty-four hours in which to pack their trunks and return were they to go to America. Foreign papers stated last year that the closing of a number of theatres in Italy was due as much to impossibility to secure efficient singers as to the hard times. Assuredly the best schooled foreign singers of late heard in America are those who acquired their equipment in France.

Many who want to be singers nowadays fail to appreciate the necessity of a thorough study of colorature—Particularly is this neglected when the natural voice is pleasant. The first thing should always be colorature—Mozart is especially good—the sustained singing, like the Wagner operas, coming later; for though, without the study of colorature, you may be able to sing, for instance, Wagner, you can't sing the Italian music afterward.



CARICATURES OF COMPOSERS. SERIES II.



ORGAN AND CHOIR

EDITED BY EVERETT E. TRUETTE



THE BLIND HANDEL BEING LED TO THE ORGAN.

QUOTE a number of Christmas anthems and cantatas were received too late to be mentioned in the December number, among which were the following: "The Nativity," Christmas cantata, by Frederic Field Bullard (Boston Music Co.); "The Star of Bethlehem," Christmas cantata, by F. Flaxington Harker (Schirmer); "Joy to the World," by T. D. Williams (Ditson); "Sing Hallelujah," by H. J. Stewart (Ditson); "Calm on the Listening Ear of Night," by Charles Fontaine Maune (Boston Music Co.); "In the Day," by Sir Frederick Bridge (Novello); "While Shepherds Watched," by F. Leon Peripe (Maxwell Music Co.).

MUSIC FOR VARIOUS SEASONS.

"Praise to God," by John E. West (Novello). "In the Beginning was the Word," by Bertram Luard (Novello).

"The Hallelujah Declave," by Charles Macpherson (Novello).

"O Everlasting Light," by John E. West (Novello). "Jeans, Thou Joy of Loving Hearts," by Clifford Demarest (Schmidt).

"O Lord of God" (trio), by Arthur Thayer (Schmidt).

"O All ye Works of the Lord," by H. J. Stewart (Ditson); "Twenty Responses," by B. F. Gilbert, edited by H. J. Stoer (Ditson); "King Alfred's Hymn" (female voices), by H. C. Moore (Ditson); "I will Marry Thee," by D. Prothero (Boston Music Co.); "He Sentheth the Springs," by D. Prothero (Boston Music Co.); "A Prayer for Eventide," by C. P. Lanati (Thompson). "Why do the Heathen Rage?" by R. Huntington Woodman (Schirmer); "He Shall Feed His Flock," by F. Flaxington Harker (Schirmer); "O Come, Let us Worship," by Moritz Hauptman, edited by Max Spicker (Schirmer).

HANDEL life of Handel have been treated elsewhere in this issue, and the readers of THE ETUDE are already familiar with how he studied music surprisingly well, and ran behind his father's carriage when the latter went to Weissenfels, and the father had to stop him from the carriage. On reaching the castle, he made friends with some of the musicians present and was taken into the organ loft of the chapel, where, after service, the organist lifted the young Handel upon the organ stool and permitted him to play the instrument. The duke, who witnessed the scene, became interested in the boy and his musical career was assured.

On his return to Halle, the boy studied the organ, as well as other instruments, with Zachau. In 1707 and 1708, Handel spent much of his time in Rome. While there, he entered into a friendly contest with Domenico Scarlatti, for the purpose of deciding their respective merits on the organ and harpsichord. The verdict was decided in favor of Handel so far as organ playing was concerned.

Leaving Rome, Handel visited Hanover and Düsseldorf, on his way to London. At Hanover he was appointed chapelmastor, with free leave of absence for the purpose of continuing his travels. On his visit to London he made many friends, and played upon a small organ of five stops.

Handel returned to Hanover, but did not remain long, preferring the attractions of the English capital. On returning to London, he became a naturalized English citizen.

Giving himself up to composition, he founded the school of English oratorio. His keen interest in the organ took him to St. Paul's Cathedral, where he frequently played the organ. He performed in many concerts and made his organ playing a most attractive feature at the performances of his oratorios. His pedal playing was of such a character that it was frequently mentioned in the writings of various historians. Sir John Hawkins gave a glowing description of Handel's work at the organ:

"As to his performance on the organ, the powers of sound are so limited that it is almost in vain to attempt to describe it otherwise than by its effects. A few delicate touches, a volant finger and a rapid delivery of passages the most difficult are the praise of inferior artists; they are not noticed in Handel, whose excellencies consist of a far superior kind, and his amazing command of the instrument, the fulness of his harmony, the grandeur and dignity of his style, the fertility of his invention were qualities that absorbed every inferior attainment."

We all know that the cathedrals are large, imposing and architecturally worthy of our utmost admiration; we are, however, quite unprepared for the general air of extreme old age which they present. In every cathedral which we visited were present the cathedrals, one notices the worn places in the walls, everywhere the breakages in the columns, pieces of stone chipped out here and there, statues practically destroyed, as in the case of Ely, sights of wholesale devastation by the hands. There one observes a cathedral like York or Wells; for instance, the more is one compelled to regard it as an immensely old person, not devoid of wit and hearing, still vigorous, indeed, but yet scarcely venerable. I had heard cathedrals spoken of as venerable, but considered the adjective a mere intellectual deduction from the fact that they were built long ago. But when I saw the buildings, one after the other, I realized the force of the characterization.

Another thing that strikes a person who sees cathedrals for the first time is the amount of grotesque and even humorous sculpture and ornamentation. In the very beautiful chapter house at York, for instance, around the wall, nine or ten feet from the floor, is a series of perhaps 200 heads about the size of one's fist. A large proportion of these heads are grotesque or humorous representations of a person making faces, sticking one's tongue out at the

A YANKEE
ORGANIST ABROAD.
I.

from Boston, July 6th, and came home September 16th, having only eight weeks on shore, yet in that brief time we heard some good music in the English cathedrals, a grand opera performance in Paris and a symphony concert in London.

It was in 1886 that I had last visited Europe and in the interval I noted many changes—improvements—in ocean and land travel. My English friends will be scandalized when I say that we Americanized travel on English, French and German railways, and compelled the steamship companies to build larger, quicker, better equipped and more comfortable boats. Americans are great travelers. If we should boycott Switzerland for one summer, the Swiss inn-keeper would be bankrupt. We know what comfort is and we demand it. Of course, everyone knows that at home we are tyrannized over by every street and canal-railroad corporation—that's another story! I sat "abroad" we have succeeded in influencing travel-methods to a considerable extent.

John Bull now takes the traveler across from London to Liverpool, Oban, Inverness, Glasgow or Plymouth much more cheaply and more comfortably than the American does the same distance. The long-distance third-class trains on such a road as the Midland are now as much superior to our Pullman travel as our American travel in 1886 was to the ordinary third-class English travel. Europe still has to learn of the sumptuousness of the good American hotel. Nowhere in Europe or Great Britain did we, for instance, find hot and cold water in our rooms; they were always to be rung for and laboriously (and often slowly) brought by the attendants. In most respects, however, the comfort of the good English or Continental hotel is as much greater than the comfort of the corresponding class of American hotel as the manners of the travelers, servants, shopkeepers and cabmen are superior to those of their transatlantic confrères. I regret to say it, but it's the truth, namely, that despite our virtues, we Americans are a bad-mannered lot; we are noisy, aggressive and dictatorial. Let me add that I never heard being taken for an American!

After landing at Liverpool, we went as fast as we could go to York to see its Minster and hear the organ. In this we were enabled to visit the tourist guide which usually looks like Chester, a very interesting cathedral town much nearer Liverpool. York is a town of about 80,000 inhabitants, with its city walls (2½ miles) still in good condition, many quaint streets and shops, houses with overhanging stories, the beautiful ruins of St. Mary's Abbey, some good modern churches, and above all, the glorious Minster, the grandest English cathedral.

For the benefit of any American organists who have never visited the cathedrals of the old world, let me give a few of the more unusual impressions, or rather, of the impressions that are least usually spoken of by those who have the good fortune to go abroad.

We all know that the cathedrals are large, imposing and architecturally worthy of our utmost admiration; we are, however, quite unprepared for the general air of extreme old age which they present. In every cathedral which we visited were present the cathedrals, one notices the worn places in the walls, everywhere the breakages in the columns, pieces of stone chipped out here and there, statues practically destroyed, as in the case of Ely, sights of wholesale devastation by the hands. There one observes a cathedral like York or Wells; for instance, the more is one compelled to regard it as an immensely old person, not devoid of wit and hearing, still vigorous, indeed, but yet scarcely venerable. I had heard cathedrals spoken of as venerable, but considered the adjective a mere intellectual deduction from the fact that they were built long ago. But when I saw the buildings, one after the other, I realized the force of the characterization.

Another thing that strikes a person who sees cathedrals for the first time is the amount of grotesque and even humorous sculpture and ornamentation. In the very beautiful chapter house at York, for instance, around the wall, nine or ten feet from the floor, is a series of perhaps 200 heads about the size of one's fist. A large proportion of these heads are grotesque or humorous representations of a person making faces, sticking one's tongue out at the

ONE naturally expects to hear but little music in a summer in Europe, as the season is over by July 1st, at the latest. We sailed

observer, etc. Again, in the Wells Cathedral, there are grotesques on a few of the columns in the north transept. There is also a striking one in the crypt; these all have for their subject a person suffering with the toothache! One of the early builders of Wells was noted for his skill in ministering to that common and disagreeable malady. In the choir of the cathedrals—and by choir we must understand a portion of the cathedral usually used for worship, smaller than the nave—there is much carving in wood. In the old monastic days, during a long service with much standing, the monks were allowed to pull up the seat of a chair and rest themselves by half-sitting, half-standing on a protuberance called a miserere. The misereres are nearly always very richly and beautifully carved, many of them with ugly and humorous subjects, oftentimes approaching the vulgar.

One peculiarity of the acoustics of cathedrals—a peculiarity to which I have seldom if ever seen a reference—is that of the echo, which was in some cases so distressing as to spoil entirely my enjoyment of the music. Very likely there are certain places in all large buildings where the confusion arising from the echo is at its maximum, and other places where it is at the minimum. The casual visitor, however, ignorant of the best places to sit, has simply to find his place wherever his fancy dictates. If you stand at the west end of York Minster and listen to the organ playing the scale at a slow rate, you hear two sounds of the scale at a time; that is, the same which is left still reverberating through the organ and that with the following sound for the portion of a second. While listening to the very clever organist of York, Mr. T. Tertius Noble, play that wonderfully beautiful "Bequiem Aeternam" by Basil Harwood, I was struck with the fact that the opening passage on the pedals (A B C) was run together—smooched, so to speak; and the Fugue, by Bach, having many rapid running passages, was quite unintelligible, much so that the cleverest musician would be unable to take the notes down by ear.

One often hears two remarks about cathedrals, from which I wish to register a hearty dissent. One is that after one has seen two or three cathedrals, they all look alike. We saw York, Lincoln, Ely, St. Paul's, Westminster Abbey, Wells, Salisbury, Gloucester, Luton, Canterbury, etc. I must say that York is the most grandiose, obtained from the swell organ, and that with the following sound for the portion of a second. While listening to the very clever organist of York, Mr. T. Tertius Noble, play that wonderfully beautiful "Bequiem Aeternam" by Basil Harwood, I was struck with the fact that the opening passage on the pedals (A B C) was run together—smooched, so to speak; and the Fugue, by Bach, having many rapid running passages, was quite unintelligible, much so that the cleverest musician would be unable to take the notes down by ear.

One often hears two remarks about cathedrals, from which I wish to register a hearty dissent. One is that after one has seen two or three cathedrals, they all look alike. We saw York, Lincoln, Ely, St. Paul's, Westminster Abbey, Wells, Salisbury, Gloucester, Luton, Canterbury, etc. I must say that York is the most grandiose, obtained from the swell organ, and that with the following sound for the portion of a second. While listening to the very clever organist of York, Mr. T. Tertius Noble, play that wonderfully beautiful "Bequiem Aeternam" by Basil Harwood, I was struck with the fact that the opening passage on the pedals (A B C) was run together—smooched, so to speak; and the Fugue, by Bach, having many rapid running passages, was quite unintelligible, much so that the cleverest musician would be unable to take the notes down by ear.

One often hears two remarks about cathedrals, from which I wish to register a hearty dissent. One is that after one has seen two or three cathedrals, they all look alike. We saw York, Lincoln, Ely, St. Paul's, Westminster Abbey, Wells, Salisbury, Gloucester, Luton, Canterbury, etc. I must say that York is the most grandiose, obtained from the swell organ, and that with the following sound for the portion of a second. While listening to the very clever organist of York, Mr. T. Tertius Noble, play that wonderfully beautiful "Bequiem Aeternam" by Basil Harwood, I was struck with the fact that the opening passage on the pedals (A B C) was run together—smooched, so to speak; and the Fugue, by Bach, having many rapid running passages, was quite unintelligible, much so that the cleverest musician would be unable to take the notes down by ear.

One often hears two remarks about cathedrals, from which I wish to register a hearty dissent. One is that after one has seen two or three cathedrals, they all look alike. We saw York, Lincoln, Ely, St. Paul's, Westminster Abbey, Wells, Salisbury, Gloucester, Luton, Canterbury, etc. I must say that York is the most grandiose, obtained from the swell organ, and that with the following sound for the portion of a second. While listening to the very clever organist of York, Mr. T. Tertius Noble, play that wonderfully beautiful "Bequiem Aeternam" by Basil Harwood, I was struck with the fact that the opening passage on the pedals (A B C) was run together—smooched, so to speak; and the Fugue, by Bach, having many rapid running passages, was quite unintelligible, much so that the cleverest musician would be unable to take the notes down by ear.

One often hears two remarks about cathedrals, from which I wish to register a hearty dissent. One is that after one has seen two or three cathedrals, they all look alike. We saw York, Lincoln, Ely, St. Paul's, Westminster Abbey, Wells, Salisbury, Gloucester, Luton, Canterbury, etc. I must say that York is the most grandiose, obtained from the swell organ, and that with the following sound for the portion of a second. While listening to the very clever organist of York, Mr. T. Tertius Noble, play that wonderfully beautiful "Bequiem Aeternam" by Basil Harwood, I was struck with the fact that the opening passage on the pedals (A B C) was run together—smooched, so to speak; and the Fugue, by Bach, having many rapid running passages, was quite unintelligible, much so that the cleverest musician would be unable to take the notes down by ear.

One often hears two remarks about cathedrals, from which I wish to register a hearty dissent. One is that after one has seen two or three cathedrals, they all look alike. We saw York, Lincoln, Ely, St. Paul's, Westminster Abbey, Wells, Salisbury, Gloucester, Luton, Canterbury, etc. I must say that York is the most grandiose, obtained from the swell organ, and that with the following sound for the portion of a second. While listening to the very clever organist of York, Mr. T. Tertius Noble, play that wonderfully beautiful "Bequiem Aeternam" by Basil Harwood, I was struck with the fact that the opening passage on the pedals (A B C) was run together—smooched, so to speak; and the Fugue, by Bach, having many rapid running passages, was quite unintelligible, much so that the cleverest musician would be unable to take the notes down by ear.

New Sacred Songs

Bischoff, J. W.	Open to me the Gates	2 keys	.50
Lansing, A. W.	Like as a Father	2 keys	.50
Metcalfe, John W.	Defend us, O Lord	D (cœ)	.50
Scott, Charles P.	Presente, 3 keys		.50
West, John A.	As like as the Hart	2 keys	.50

New Anthems

Beach, Mrs. H. H. A.	Te Deum in A		.20
	Benedictus in A		.16
Cutter, Jr., E.	Just as I am		.12
Dunham, H. M.	Ho every one that thirsteth		.16
Norris, Homer	Te Deum in A		.16
Parkhurst, H. E.	I will lift up mine eyes		.15
Shackley, F. N.	The God of Abraham Praise		.16
Ziegler, M. Paul	Praise God for His Almighty Power		.15

Octavo Catalogue No. 20, containing complete list of Anthems and Part-Songs for Mixed Voices; No. 25, Women's Voices; No. 26, Boys' Voices; send for application

ARTHUR P. SCHMIDT
NEW YORK
130 Boylston St.
135 Fifth Avenue

M. P. MÖLLER PIPE ORGANS

OUR PIPE ORGANS have been endorsed by the most eminent organists and clergymen in America, and were awarded the Gold Medal and Diploma at three International Expositions. We manufacture Pipe Organs of all sizes, from a small one-manual instrument to the largest five-manual organ. Our tubular pneumatic action has been pronounced by experts to be the best. Direct and we guarantee the response to be as prompt as the best. Special prices and estimates furnished on application and satisfaction guaranteed.

CORRESPONDENCE SOLICITED.
For catalogues and full particulars, address
M. P. MÖLLER, Hagerstown, Maryland.

Hutchings-Vinty
Organ Co.
Boston, Mass.

HIGH-GRADE PIPE
PNEUMATIC ORGANS
ELECTRIC
NEW YORK BOSTON PITTSBURGH

Pipe Organs of Highest Grade
ELECTRIC, TUBULAR, PNEUMATIC
OR, MECHANICAL ACTIONS
WRITE FOR ESTIMATES

Emmons Howard - - - Westfield, Mass.

AUSTIN ORGANS IN USE FROM MAINE TO CALIFORNIA
AUSTIN AIR CHEST SUPPLIES PERFECT
AUSTIN TONE UNQUALLED FOR QUALITY
QUANTITY
Send for new booklet! AUSTIN ORGAN CO., Hartford, Conn.

Please mention THE ETUDE when addressing our advertisers.

VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

Ignorance of the future makes life endurable. However great the pleasures or the honors which may be in store for us, if in knowing them we should be made aware of all the circumstances preceding, accompanying and following, we should experience a sense of disillusion. Hope would lose its charm, imagination its wings and the motives to noble effort their spring.—Bishop Spalding.

The 'cello is such an important member of the violin family as to be interested in the following account of fine instruments (a number of them Stradivari) which appeared some time ago in our esteemed contemporary, *The Strad*.

The title of the article, A. T. A. W. Trowell, has gathered much interesting data not generally known among players. I inclose:

Jean Louis Dupont (born Oct. 4, 1749, at Paris; died there Sept. 7, 1810), possessed one of the finest specimens of Antonio Stradivari, which he used on his concert tours in Germany and France. It afterwards became the property of August Franchomme (born April 10, 1808, at Lille, died Jan. 21, 1884, in Paris), who purchased it for the enormous sum of 20,000 francs (\$1000). Franchomme in turn, sold it for £1000. Paganini, the brilliant violinist ever paid for a Stradivarius violin less than for this instrument. The owner, who wished to keep it in the Museum of her native town, but happily this desire was not realized. The instrument is now in the possession of Herr Joseph Siemann, solo violincellist in the orchestra at Aix-la-Chapelle.

Another very fine Amati violincello is that in the possession of Professor Julius Klengel. He purchased the instrument from a Leipzig pawnbroker. This instrument, which I have heard under the hand of Klengel himself, possesses a remarkably sonorous and clear tone. Klengel also possesses an Amati violincello, which is but a poor specimen of that master's work. The great Francisco Servais (born June 21, 1803, at Hasselt, died Jan. 18, 1866), whose name is often mentioned in connection with his instrument, No. 2000, possessed a magnificient 'cello, which he used on his concert tours in Holland, Belgium, Germany, Austria, Poland, Russia, Siberia, etc. If I am not greatly in error (and I await correction) his 'cello became the property of his son, Joseph, also known to fame as a 'cello virtuoso. Servais ('cello) committed suicide in August, 1855 (being then only thirty-five years old), after which the Strad became the property of a wealthy Belgian banker, in whose possession it now remains.

Jakob Stainer (born 1812, died 1863), the most famous German violin maker, has, although it is much doubted by experts, made a few violincellos. It is certain that Stainer made gambas, which were often converted into violincellos.

Carl Schröder (born Dec. 18, 1848, at Quedlinburg), is known to have made very fine Stainer violincellos, whose genuineness is known to, and certified by, violinists in Paris. This celebrated virtuoso, in Hamburg, Joseph Hollmann (born Oct. 16, 1852, at Maastricht), plays upon a magnificent violincello by Andress Guarnerius and a very fine one by Vuillaume, which is considered by experts to be the finest specimen of this maker's work in existence. Hollmann also plays occasionally on a good one by Gandy.

Carl Davidov (born March 14, 1838, at Goldingen in Courland, died in 1889, at St. Petersburg), possessed one of the finest Strad violincellos known to me. It was presented to him by the Count Mathieu Wilhorsky, a distinguished Russian amateur violincellist, pupil of Bernhard Romberg, and was sold after Davidov's death to a rich French amateur for \$9,000 francs. The above-mentioned Count Wilhorsky also had in his possession at one time a very fine Amati violincello, which originally belonged to the house of the Marchese Paganini in Florence. Francesco Gherardi, who about 1850 was solo violincellist at the Italian Opera at St. Petersburg, had seen and envied this fine instrument in Florence, and probably in his enthusiasm told the Count Nicholi about it. At any rate, the Czar purchased it, the Russian Commissioner, Melikofan, being the one who brought it from its southern home to St. Petersburg. Some time afterwards the Czar presented it to the Count Mathieu

had no money wherewith to do so, but the thought of that violincello always hovered in his mind. A few years ago, Scott died and the instrument was sent to London to a gentleman who wrote to Piatti asking him to go to see it, and to give his opinion on it. When he saw it he was again in despair at not having the means to buy it himself. He went to Maucotel, an instrument maker, and advised him to buy, when he did, for \$300. Later on, General Oliver, one of Piatti's best friends, wanted his opinion about a violincello which had been sent to him with a view to his buying it; and Piatti saw his beloved Stradivarius again. Of course, he strongly advised the General to buy it, and he did so, for \$350. William of Paris went to see it, and offered at once \$1000, but General Oliver would not sell it for so much, so it was satisfactorily kept in it, and of playing it entirely to the owner. One day he was thus playing and comparing it with other instruments in the possession of the General, when he was asked which he thought the best of them. 'Of course, the Strad,' he said. Sprung up from a chair, the General said: 'Well, take it home, keep it, and enjoy playing on it.' Piatti was quite paralyzed, but he felt he could not take it away from the old General, so after expressing his gratitude, he said he would not take it away at once, but would go there to play it to him, as much as he could. The General would not have it so, and the next day sent the instrument to Piatti with a most kind note. Piatti also possessed a fine 'cello made by the lesser known of the Ruggieri brothers, da Salò, which is now in the possession of Miss Mariel Hirsch, the distinguished English 'cellist. Before it was given to Piatti it was purchased for \$30. Piatti parted with it for \$500, and it is now insured for \$300.

A CORRESPONDENT wishes to THE VIBRATO, know when violinists began to make use of the effect known as vibrato, etc., it may be required, when it should be employed, etc.?

We must frankly confess that we are not in a position to give our correspondent satisfactory information. We seriously doubt the possibility of ascertaining the name of the first violinist who employed this effect, nor do we know when it was first used. If I am not greatly in error (and I await correction) his 'cello became the property of his son, Joseph, also known to fame as a 'cello virtuoso. Servais ('cello) committed suicide in August, 1855 (being then only thirty-five years old), after which the Strad became the property of a wealthy Belgian banker, in whose possession it now remains.

The vibrato effect was probably known to the players of the very earliest period of violin playing; but it was used more sparingly in the days of Tartini and Corelli than at the present time. The rapid vibrato is used by most players. Few acquire a slow vibrato of real beauty. The vibrato is, as a rule, a self-taught accomplishment. It is employed on notes of more or less long duration. Its use on such short notes as eightths or sixteenths would seriously impair tone, technique and style.

AFTER an absence of THE SEVICK SCHOOL four years, Jan Kubelik of VIOLIN PLAYING, has returned to the United States. Recognized the world over as the most expert violinist, Sevick's methods, Kubelik's visit is naturally of special interest to all connoisseurs and lovers of the violin. It was quite natural, too, that one should expect to find in Kubelik's playing strong evidence of artistic growth, and the clearest indication that he aspired to something higher and nobler in art than mere mastery of the technic of his instrument. What the young virtuoso himself really thinks and feels on this score it is, of course, impossible for us to conjecture; but that he seems determined to convince that he is, today, more of the true artist and less of the virtuoso, than we considered him four years ago, is easily clearly proven by the two programs which he has thus far played in New York.

These programs, it is true, were hardly calculated to obliterate our earliest impressions of Kubelik's obvious tendencies and aspirations, but together they contained at least a few numbers which were calculated in expecting to find in the repertoire of a serious artist. And there can be little doubt that Kubelik's sole purpose in playing a concerto by Mozart at his first concert was to compel from his New York critics the respect for his musicianship which they withheld from him four years ago. That he succeeded, in some degree, in achieving his purpose, is unquestionable; for our more prominent critics of the daily

THE ETUDE

press did not fail to bestow upon him such praise as his performances of the Mozart concerto deserved. But it is also true that Kubelik did not succeed in convincing either these critics or the numerous earnest music-lovers who heard him play, that he had achieved anything really praiseworthy in the past four years. Indeed, the consensus of opinion seems to be that Kubelik's art is practically unchanged—that he is little better today than he was four years ago: a skillful pyrotechnician.

Thus far, we have become acquainted with three violinists of the Seven school: Kubelik, Koenig and Marie Hall. Each of these players has demonstrated the possibilities of technical development on the principles laid down by the teacher, and each, in turn, has left with us what he has learned. The Seven school of violin playing is nothing better than an excellent system of technical training—that it develops the fingers to a high degree of efficiency, but at the expense of all the higher qualities which invariably characterize the playing of every true artist.

SUMMER ORCHESTRA WORK: IS IT REALLY PROFITABLE?

WHILE acquiring the means for violin study, the present writer was offered the position of first violinist in a summer orchestra of seven pieces, with the entire responsibility of leading the orchestra. The violinist who was hardly earning enough by teaching in the suburbs of New York to pay for the winter's lessons, such a position seemed at first a Godsend. But was I capable of filling it? I had been in an excellent musical atmosphere in Boston and in New York. What did I know of that class of music which belongs to the repertoire of a hotel orchestra player? I had heard it, to be sure, but my teacher trained pupils to play the legitimate violin repertoire and disliked music which was not serious.

I hesitated about accepting the position, fearing that my teacher would forbid. I must consult him about the matter. Surely if I could take the position, it would mean much to me. Well, so I think me silly for imagining myself capable of filling such a position!

On the contrary, he surprised me by saying: "Why, take it, by all means. It won't do you much harm, and you will have plenty of time for practice. You will have no trouble with that 'dinky' class of music, such as will be in demand." They most certainly I would accept this golden opportunity. I fear that I did not make plain the fact that I was to have charge of the orchestra in one of the large hotels at the mountains; and that I was to have musicians under me who were older than I! I scarcely realized it myself. I was simply interested and remained in that pleasant state until the time for my departure, which occurred about two months later. In the meantime, when asked what I was to do with myself the coming summer, I said with pride: "I will be in charge of the orchestra at the mountains." For weeks I had been mentally rehearsing this piece of news before differents people. Alas! I could be expected.

I remember one rehearsal, near the close of my stay, which stands out more prominently than the others. I had selected the numbers for that day's program and was about to leave over the hills, walking for the members of the orchestra to appear. After a delay of twenty minutes, the cornetist sauntered in, having "Tell Me that You Love Me" followed by the miming steps of the pianist. The 'cellist was still talking baby-talk to the kittens on the porch. I suggested we start our practicing without the other members, but as we were about to begin, the flutist lounged in, perched himself on the window-seat and lighted a cigarette. I asked him to make haste, and, with a toss of the head, he threw himself recklessly into his chair. We then started a light characteristic piece and were in the midst of it, when, with a crash, the door flew open and the second cornetist strolled in. While going to the seat he was in a constant state of crack and crackle, a chain interspersed with various ejaculations. We were obliged to stop, of course, for it was impossible to hear each other. I was pretty well heated by that time, and consequently relieved myself of a few words of advice to this upstart. His face fairly frightened me, if turned so dark with rage. Never in my life have I seen anyone in such a temper. He commenced by telling me to attend to my own affairs and worked up to giving me a vivid description of the place where I belonged. In my rage, I gave my own views on the subject, which only made matters worse. Just then the second violinist came stalking in, book in hand, and we were saved from a continuation of the first act, but only for a short spell, before the second violinist, I mean, I do say, the piece once again. When we were in the midst of it, the second violinist concluded to favor us by tuning his violin and improvising improvements on his score. I think my mind weakened at that point, for I can

only remember hearing someone shout: "Oh, why don't you put on 'Bedelia' or 'Zillawatha' and be done with it!"

The occasion for this remark was a selection I placed on the racks which was quite familiar. I don't remember being much disturbed because of this remark. My sense seemed to be stunned.

The next day found me quite ill and no better on the second day. I concluded this would be an excellent opportunity to hand in my resignation. I sent a dispatch for a substitute who I felt could manage the orchestra and in a few days more I took the train for home, with many a sigh of relief. My summer had been a failure, but when I look back now to those two months, I think of my improvement in diplomacy through laboring with such types. It was a lesson which I needed and it is well for me that I learned it early.—Florence Isabel Wina.

SIX RECREATION PIECES

FOR VIOLIN AND PIANO
By CARL BOHM

Op. 366

No. 1. Adagio religioso.....	.50
No. 2. Gavotte gracieuse.....	.50
No. 3. Slavonian Dance.....	.50
No. 4. Espaniola. Spanish Dance.....	.50
No. 5. Scene du Ballet. Mazurka elegante.....	.50
No. 6. At the Spinning Wheel.....	.50

Sent Free. Complete Catalogue of Music for the Violin and other String Instruments (with and without Pianoforte accompaniment).

MAIL ORDERS SOLICITED AND FILLED FREELY TO ALL PARTS OF THE COUNTRY

ARTHUR P. SCHMIDT

BOSTON NEW YORK

120 Boylston Street 136 Fifth Avenue

LITTLE RECREATIONS

FOR VIOLIN AND PIANO

By EDMUND PARLOW

Op. 89

No. 1. Cradle Song.....	.40
No. 2. Valentine.....	.40
No. 3. The Dauntless Moon.....	.40
No. 4. A Cozy Chat.....	.40
No. 5. Sweet Dreams.....	.40
No. 6. Little Heroes.....	.40

Sent Free. Complete Catalogue of Music for the Violin and other String Instruments (with and without Pianoforte accompaniment).

MAIL ORDERS SOLICITED AND FILLED FREELY TO ALL PARTS OF THE COUNTRY

FELIX BOROWSKI

VIOLIN COMPOSITIONS
ADORATION.

No. 5700. Andante.



HUMORESQUE.

No. 4660.



ADORATION. Grade IV. Price - .65

No. 5701. DANSE RUSTIQUE. "III." " " .50

No. 4663. HUMORESQUE. "IV." " " .60

No. 4664. ALLIANCE. "I." " " .60

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

"Adoration" has already been with Fetterup's "Dance Rustique" and "Humoresque" and "Alliance" are recent publications much sought after.

Violin Compositions of Borowski are characterized by grace, elegance and freshness, together with an infinite knowledge of the instrument and a knowledge of the piano which is of great assistance in playing them.

They are beautifully written, and annotated to bring out the best in playing them.

Teachers' Round Table

CONDUCTED BY N. J. COREY.

The Migratory Pupil.

It has been said that the curse of American musicianship is mediocrity. If this is true, there must be a cause for it. Certainly is not caused by lack of talent, for America is a musical nation as well as an intellectual one. I believe that "the migratory pupil" has much to answer for in this regard. By migratory I mean those pupils who are continually changing teachers, stopping, lessening their study, and then after long intervals resuming them, and generally leaving their teacher, flitting about from studio to studio, ever in search of some short cut, some royal road to virtuosity and muselmanhood. America has many musicians who can refute the charge of mediocrity, men and women composers and virtuous whose fame is world-wide; but with the thousands of music students over all the United States, we need, and shan't have, more.

The "Mover" who is to lead the children of music out of the nest has been taken from the nest. The study of music is the music journal. When we can induce the parents of our pupils to subscribe for, and read from cover to cover, some good music journal like *The Etude*, then I believe the musical millennium will have dawned. For it is the parents who are blame for the migratory pupils, especially those parents who know little or nothing whatever, about the requirements of a musical education. If we can educate them through the music journals, they will no longer allow whims and caprices of the children to steal such important time as they have when they shall study, or allow them to disown their lessons whenever they please. At present, such parents are dominated in all these phases of the music question by the students themselves. These conditions do not prevail in the homes where the parents are musicians, or at least know enough about the matter to realize the importance of faithful, consecutive study, and the futility of desultory, interrupted study. Music is the most difficult of all the arts, but it is a most delightful one, as all its votaries eat attest; it requires time, patience and money, but more than compensates for all—S. T. Bryant.

The forgoing letter, from a Kansas reader of the *Round Table* articles, coming directly after what I had written for the December number of the magazine, indicates that there are others who have had their annoyances with the floating class of music students, if indeed they can be dignifiedly dignified with the term students. "Floaters" would be a good term to apply to them, and for the reason that they are most often the "floaters" of the day, for the benefit of inland readers, that is the slang term heard about the wharves to indicate the coming and going of the small covered floating in the water. Floating students accomplish nothing musically useful for themselves nor for others, but rather are, unfortunately, a source of great injury in many cases, for their tongues are exceedingly alive along the line of virulent gossip. It is one of the most singular characteristics of human nature, that such dispositions as are unwilling to do the work necessary in order to accomplish any definite object, are the bane of others for their own failures. The secret of this is undoubtedly the fact that one naturally dislikes to advertise his laziness, or to publish his incompetency, for such would practically amount to an open confession of weakness. It is much more flattering to one's pride to pose as a victim of other people's incompetency or malice, no matter how false the pose may be. We rarely know how much inefficiency may be hidden under a pose.

In a certain sense, the persistency of many of these floaters in trying to make something of themselves, at somebody else's expense, is worthy of com-

mandation; somewhat after the fashion of the old lady in the story who was famous for finding an excuse for the conduct of everyone who was criticized in her presence. On being twitted that she would find some excuse for the devil's conduct, she replied that we were all as persistent as his Satan! Majesty we might accomplish great things. If persistency in trying all the teachers is of any value, these students ought to accomplish something, soon as they hear of a teacher's having made a success with a certain talented pupil, even to that teacher's name. They should be advised, on the next tide, confident that if they can only get a place in his class they will be sure to make as great a success as anyone. Every teacher new to a city, who comes with a certain reputation, may be sure of a number of these floaters with which to start his class. At first, he will feel quite flattered by his success in attracting pupils, until he finds out the nature and impossibility of the pupils. Vocal teachers, particularly, are sure to attract a large number of such students, for there are in every city many so-called singing teachers, voices, voices, voices, and they are incipient Molasses and Coopers, and that they need only to find the right teacher to help them to bring this fact home to the public. But alas! with all their various efforts, they seem to be destined to remain "mute and inglorious," so far as public recognition is concerned. It is not altogether because pupils are migratory that they fail. In many cases their migrations are caused by the fact that they do not succeed in accomplishing anything. The trouble lies deeper than the migrating habit. It is a result and not a cause. The cause is that they have a rare and wonderful opportunity to enable them to stick to their work with the fervor and energy that will make progress possible. And then the same innate defect of nature fills them with the desire to float about from teacher to teacher, vainly endeavoring to make something from nothing.

Our correspondent is right in holding parents responsible for a great deal of this floating tendency. The situation would doubtless be very much improved if parents would hold their children in check with a stronger rein, and not permit them to follow their vagaries and whims quite so generally. But we must not forget that the浮子 of the children often exist because they have been the dependents of their parents before them. It is the small old story that the sins of the parents are visited upon the children.

Parents also are, in the majority of instances, entirely un-informed as to the real requisites of a musical education, and are therefore extraordinarily liable to be hoodwinked by their children, who try to avoid work, as is natural with most healthy young people, and to be humbugged by unscrupulous teachers. If people could be induced to read the music journals, as is suggested by our correspondent, undoubtedly an impossible amount of good might result from it, but as a matter of fact the majority of people read through the daily newspapers. The average man will not read a magazine devoted to any specialty in which he is not directly interested. The only way to get them to read is for the students and teachers themselves, who do read, study and learn, to talk upon every available occasion with those who need to be informed. In this way the general standard of knowledge and taste can be raised. In spite of the universal circulation of reading matter, the day of instructing by means of the word of mouth has not passed, and probably never will. Teachers can do this for the matter, by using their influence to get all their pupils to read a journal such as *The Etude*. Teachers are not likely to take the initiative. Yet this is not an impossible task, as proved by the happy experience of the present writer.

Ingenuity.—This is a valuable possession to the rural teacher, enabling him to meet with composure able to overlook unavoidable delays and carelessness, even while holding up to the class a high standard of orderliness and punctuality, to allow for deficiencies on the part of pupils, and to insist to instill into the class an appreciation of the best music and to be able to interest a "two-step" loving public in Mendelssohn, Chopin, or Beethoven compositions—all these things require ingenuity on the part of the instructor. Yet this is not an impossible task, as proved by the happy experience of the present writer.

Experience.—No community will give its confidence to an untried teacher; therefore is it necessary for

Shall County Teachers Organize?

The thought expressed by "Young Teacher," in the June *Etude*, is one that has been in my mind for a long time, and I have debated many ways of trying to interest the teachers in this idea. I would like to make the following suggestion:

Most of our States have a Music Teachers' Association, and the annual meetings of these associations are of great benefit to those who can attend them. But not all the teachers in the State can do so. The counties throughout these States have vice-presidents appointed by the State Association, to create a local interest in their counties. Let a vice-president call a meeting of the music teachers of the county just after the meeting of the State Association, when their own interest and enthusiasm is at its height; let them give these teachers a report of the good things heard and done, thus arousing their interest. If sufficiently interested they may be induced to form a County Music Teachers' Association.

Counties probably have about fifty teachers in each. Make the membership fee one dollar annually. This would place in the treasury fifty dollars. Any others interested in music might be asked to subscribe to this fund. This money could be used to bring some good musical educator to the county the following season, to hold a week's institute, two daily sessions. All persons who have subscribed to this fund would be entitled to the privileges of the institute. There are many conscientious teachers and music lovers in small places whose income will not enable them to attend the meetings of the State Association, especially if held at a considerable distance from them, who would, could and should, pay one dollar a year for an opportunity of this kind. In this way the teachers of the smaller villages will receive a new impulse to reach out for further knowledge, and in time the attendance at our State meetings will be increased, music raised to a higher standard and a better feeling established between the music teachers of the counties and villages.—Add Harwood.

The foregoing letter is probably opportune at the present moment, for the season is fast drawing near when we will be made for the spring meetings of the various associations. Association officials are always on the lookout for new ideas and plans to bring up for discussion at next meetings.

The problem of how to arouse an interest in association meetings is an ever-present one, an interest great enough to induce musicians to come together.

The greatest influence in arousing an interest in any scheme is personal contact; it is more valuable than reams of printed matter. A personal face-to-face appeal will do more good than even a letter. Of course, it is impossible for any association to make use of personal contact in reaching over very long distances, and it will therefore be obliged to depend upon the printing press to spread a knowledge of its affairs.

The nearest approximation to personal contact for a general association in making its influence widespread is sub-organization. A number of small associations in various towns are composed and can be made contributory and a great help, as has been proven over and over again with all sorts of societies. In fact, most of the great organizations of the country are largely supported on the contributory plan, delegates being appointed and sent to the great annual gatherings. I have never known of this plan having been tried by the State music teachers' associations, although it seems plausible that great good might result from such an experiment.

One of the greatest difficulties in establishing such sub-associations and making them a success is in finding those to exploit them who are gifted with the organizing spirit. There are many who can readily perceive the advantages to result from such associations, but who are not endowed with the store of energy and push that carries such schemes to ultimate success. But it is an experiment worth trying, and we recommend it to the officials of the various State music teachers' associations.

It is not necessary to wait until after the State meetings before attempting to organize county associations. A better time would be the spring, when committees could be appointed to look after the affairs of the various departments for the summer season, the only time when musicians have any leisure, and a list of county delegates could be appointed to attend the State meeting, and such a list need only

(Continued on page 42.)

THE ETUDE

CLASS WORK IN RURAL TOWNS

BY VIRGINIA C. CASTLEMAN

SCOPE OF THE WORK.

In our rural towns, the scope of the music teacher's work is at once narrower and broader than that of the city instructor; narrower, in the sense of being remote from music centers and deprived of such delightful aids as concert halls, theaters, and art galleries; but broader, in that the teacher's personal influence is greater by reason of the more direct contact with the social life of the pupils, and the opportunity to bring culture into their homes and lives in a way not possible to the city teacher. The musician who is alive to the importance of these moulding influences may, in the development of some gifted pupil, see the realization of his fondest dreams of achievement. But it is necessary that he remember the peculiar limitations of his work, and be prepared to meet discouragements with a brave and tranquil spirit.

DISCOURAGEMENTS.

That there are discouragements goes without saying. Perhaps the three most serious obstacles to musical progress in rural towns, in order of influence, are: Lack of musical atmosphere in the American home, the desire for second-rate music being the highest ambition of uncultured parents and friends; lack of means to secure first-class teachers, and a consequent lowering of standards, as well as of prices, to meet the popular demand; a horde of second-rate instructors, giving lessons at an almost nominal charge; lack of opportunity to hear the best music, as only an occasional trip to the nearest city can be afforded by the pupils or by the poorly-paid instructors. Perhaps the three chief objections we might add a fourth, if not for the humor of the situation, viz.: the prevalence of old and cheap musical instruments in some localities, the cabinet organ taking the precedence. To meet these discouragements, the teacher who would win success in the ideal sense of the word, the musician who would leave his impress upon his little world, must have the confidence of the community in which he lives. To gain this confidence, he needs a peculiar equipment for his work; and this equipment must include several

QUALIFICATIONS.

These qualifications may be summed up as follows: Training, Culture, Pathology, Iniquity, Experience, Executive Ability. A word as to each.

Training.—A special musical training at some city centre where only the greatest opportunities for artistic study are available is the first essential; it may be the finish to an otherwise thorough home training, as it is the means of putting the student in touch with the world of music in a way not otherwise possible, widening his horizon and quickening his perspective faculties.

Culture.—This is a requisite; not only musical culture, but a generally rounded education in order to meet the demands of patrons who have not themselves had the chance to acquire what they desire for their children, and who may fail to appreciate a teacher, lacking this qualification. Paradox though it be, the uneducated are among our keenest critics.

Pathology.—Without criticism, the stamp of the best workmanship is missing; for it is this magnetic quality that avakes the torpor of the dull pupil and stimulates the zeal of the more talented. More than all else, it is this inward glow of the true musician for his art that is likely to kindle the latent spark into future flame. Teachers, infuse your pupils!

Iniquity.—This is a valuable possession to the rural teacher, enabling him to meet with composure able to overlook unavoidable delays and carelessness, even while holding up to the class a high standard of orderliness and punctuality, to allow for deficiencies on the part of pupils, and to insist to instill into the class an appreciation of the best music and to be able to interest a "two-step" loving public in Mendelssohn, Chopin, or Beethoven compositions—all these things require ingenuity on the part of the instructor. Yet this is not an impossible task, as proved by the happy experience of the present writer.

Experience.—No community will give its confidence to an untried teacher; therefore is it necessary for

or quarterly gathering together of forces is advisable. At these appointed times, each grade has its own program, every pupil being expected to take part in turn. For the primary grades, sets of songs in one octave, easy dances, and simple games in order; stories of the childhood of great musicians are eagerly listened to by the little ones, who thus early become familiar with the great names in musical history.

For the intermediates, the study and playing of the major and minor scales becomes a thing of interest instead of dread, where there is class competition, and studies rank high when there is a chance of comparison as to their correct rendering. The use of duets and of carefully-selected pieces, and an occasional game of "Musical Authors" increase the class interest, while the study of some standard musical etchings gives a practical knowledge of musical terms and musical notation. Before passing into the senior class, a familiarity with the studies of Beethoven, Berini, Czerny, Heller, and others is required.

The senior grade takes up the study of musical history. This may be made a delightful class study when supplemented by the reading of the lives of the great composers, and the preparation of papers by the students on such topics as: "Progress of Opera," "Musical Instruments," "The Romantic School," etc. In such a class work, *The Etude* is an invaluable aid, both as a reference work and as a means of arousing the pupils to a keener interest in the affairs of the music world in general. This is made possible by the notes of the great works of Mendelssohn's "Songs Without Words," etc. It is interesting to note extracts from "Life and Letters" of this composer. For Mendelssohn to Chopin gives the necessary change of style and of musical atmosphere; while gems from Rubinstein, Schubert, or Schumann may be interspersed at pleasure, and finally—Beethoven! Given pupils of average intelligence and musical ability, what teacher may not find interest in this phase of the class work; and should now and then a more gifted pupil gain his (or her) life-inspiration from the study of the masters, should not our joy be great in proportion as the teacher is the medium of communication?

The most important practical result of the class meeting plan is the confidence instilled by the pupils to play in public without signs of nervous consciousness, since the several grades are in a state of preparedness, so to speak, for the public Recitals.

RECITALS.

With the grading system perfection (so far as possible with the materials at hand), and the class work well developed, Recitals lose their terrors, to some extent, for pupils, teachers, and audiences! Nor are so many rehearsals needed as formerly, owing to the previous class training mentioned, though the prospect of a coming recital is always an additional stimulus to practice and to perfection. There is nowadays such a wealth of well-printed and well-selected music suitable for all grades that the teacher who is alive to progress has no reason for complaint, but rather has cause for rejoicing over the treasures at command. At Christmas and at Easter time, at least, let the good results of the class work help to swell the mighty choir of the church, or the tiny cottage school, or the lonely home remote from conservatories, opera houses, or concert hall, there will be heard the music of the masters whose "footsteps echo down the corridors of time"; and men will be the better for the hearing.

SINGING ON CARPET.

STANDING upon carpet has a tendency to muffle the voice, since a layer of inelastic and nonconducting material is then interposed between the seat of voice production and the floor, which, when it is not covered, acts as a sound board, taking up the vibrations and giving increased effect and distinctness to them. This can be illustrated by placing a timepiece first upon a rug or carpet, and then upon the bare floor. In the latter position the ticking is much louder, because the vibrations of the clock are then much more forcibly communicated to the floor and so to the air of the room; and finally the ear by actual experiment will find that the clock and the floor act as dampers or killers these vibrations because it is a bad conductor of sound. The difference, which is so audible in this case, is in some degree to be detected when the voice is heard under similar conditions,



A NEW YEAR'S CARD SENT BY BEETHOVEN TO THE BARONESS DOROTHEA ETTEMAN.

GRADING.

In music, as in other studies, the systematic grading of pupils is most effective in producing a class feeling and in quickening the ambition of the children, who readily respond to what appeals to them. The justness of promotion from one grade to another, being the direct result of the accomplishment of a given amount in a given time. A printed outline of the music course, based in the hands of every pupil, has been found a stimulus, even to the youngest; and in this way a clear understanding is established between the teacher and the class, individually and collectively. If any child shows sufficient ability to put the work of two years into one, he should be encouraged to do so. As an illustration, the six years' course outlined for the Music Department of the school with which I am connected was reduced to four years by the energy and talents of a recently graduated pupil. Of course, such graduation implies thoroughness as well as ability, and is a preparation for a conservatory course, whether singing, piano, etc. Perhaps the best effects of the graded system are obtained by means of the regular class meetings of each grade.

CLASS MEETINGS.

For the several grades, weekly class meetings are advisable, and for the whole music class, a monthly

ANNOUNCEMENTS *by the PUBLISHER*

The house of Theodore Presser and the management of *THE ETUDE* consider this Holiday Season the most opportune time to express to all our subscribers and patrons our thanks for their valued patronage during the past year, and to wish all a *Happy and Prosperous New Year*. *

The *History of Music*, by W. J. Baltzell, is now on the market, and will be sold, hereafter, at the regular price, \$1.75, subject to our usual discount to teachers and schools. We have had this work in hand for the past two years, and have used every effort to make it the most comprehensive and practical small work on the subject of the history of music in the English language.

As published, it consists of 60 lessons (560 pages), each of a reasonable length, such as a pupil can readily prepare, thus occupying one school year and leaving time for reviews and examinations. To each lesson is appended a number of questions, topics for essays or private research, with references to other books containing a more exhaustive discussion of the subject. The book is fully illustrated—pictures of musical instruments, musical examples and portraits, with a number of full-page plates. It is considerably larger and more complete than any other available text-book of musical history.

Even so soon after publication as this, we are able to say the book is a great success. The advance sale was much beyond our expectations and the indications are that the entire first edition will be taken up very soon. Every teacher should supply him or herself at once and be not obliged to wait until the second edition can be made ready. *

The Beethoven button met with such great favor that we have already supplied over three thousand of them to teachers who have organized clubs among their pupils. We have arranged with the manufacturers to supply us with a Mozart button, similar to the Beethoven button, but with a portrait of Mozart instead. We are sure that every member of an *ERUDE* MUSIC CLUB will be anxious to have a Mozart button. When we report the formation of a new club among their pupils, ask that we will inform us which style of button, Beethoven or Mozart, is desired. We send, free, six buttons for the officers of every new club reported to us. We supply these buttons in quantities at the low price of 30 cents per dozen, postage paid. Every teacher should see to it that pupils are supplied with these buttons and encourage the formation of clubs. *

THE MOON QUEEN, a little musical play, libretto by Wm. H. Gottschalk, music by Louis F. Gottschalk, is one of the latest additions to our catalogue. In advance of publication, we send it, especially low offer in order to introduce it to teachers and others who provide musical entertainments. The characters impersonated are taken from nature, such as the "Sun," "Moon," "Rainbow," "Sunbeam," etc.; it is interspersed with bright dialogue, can be given in costume or not, and with or without scenery. It will take about 30 or 35 minutes to perform.

During the month of January, the introductory price will be 25 cents per copy, postage paid, if cash accompanies the order. *

GREENE's "Standard Graded Course in Singing," Vol. IV, should be in the hands of teachers and all advanced singers. It is intended to prepare pupils for graduation and certificate; it furnishes models for the study of the Recitative and Aria and for artistic interpretation, the idea being to add finish and style to the technical training provided for in the first three volumes. Until the book is on the market, advance orders will be received at 40 cents per copy, postage paid, if cash accompanies the order. To introduce the complete work, we will furnish the four books for \$1.00 paid. If cash accompanies the order. *

NOW THAT the Holidays are over, there is a general renewal of activity in all lines of musical work, and one of the first effects is a demand for additional teaching material. During the past few weeks we have been making preparations to meet the requirements of teachers in this respect and we are now ready to take prompt care of an unlimited number of

"On Sale" orders, in addition to those to be charged on monthly account. Our well-known reputation for promptness and accuracy in handling mail orders hardly needs mentioning here—still there are doubtless many possible patrons, who, if they knew of it, would be glad to avail themselves of the advantages of our system of dealing; to all such we extend our invitation to write us for terms and catalogue. *

For the greater accommodation of patrons who have occasion to correspond with us with regard to business matters, we have recently bettered the facility of our Correspondence Department. We have added to the staff of our branch of our service, we suggest that all inquiries with regard to accounts, prices, terms, or any communication whatever, not in the nature of an order, be written separately so that it may receive immediate attention without interfering with the filling of a possible order. *

ANOTHER SUGGESTION we wish to make is that all lengthy orders should be written on but one side of the paper and that when using postal cards it is better to use two separate cards than to crowd so much on one that it is difficult to read it. Every order we handle is carefully checked and mistakes are exceptional, but plainly written orders inevitably bring the most satisfactory results—still, writing an order, especially if it is not everything—one should never get to give the full name of address, including State and county, and, above all, to mix his or her name. We have long ceased to be surprised at the number of unsigned orders which reach us; of course, a customer never suspects an omission of this kind and very naturally blames us for a delay for which we are not responsible. *

THROUGH all these busy months our Order Department has maintained its reputation for promptness in executing all orders, the spirit of the numerous numbers handled, the percentage of errors lost or missed is so small as to be almost negligible. The loss of one parcel or a delay in its delivery is of little regret to us greater than the satisfaction of knowing that ninety-nine deliveries have been made promptly.

Janon's "Dream Melody" is a very useful teaching or recital piece of the early third grade. Church singers and others interested in sacred songs will find a welcome addition to their repertoire in the fine solo by Arthur Shelley, entitled: "When the Light is Growing Dim."

In Spain, "Mountain's Call" is a pleasing novelty of pastoral character, very nicely harmonized and expressive in melody. Schumann's "Album Leaf" is one of the most beautiful of his many shorter compositions. This piece may be effectively played on the cabinet organ. It has also been arranged for the pipe organ.

WE WILL continue during the present month the special offer on the "Czerny's Selected Studies," edited by Emil Liebling, Volume I. Work on all three volumes is nearing completion and Volume I is now about ready for the press. This volume is intended to carry pupils through the second and early third grades. In itself, it is a very complete collection of the best and most useful studies from the easier works of Czerny, including well-known opuses as well as others less known, but equally helpful. In the selection of this course the entire works of Czerny have been diligently searched and much discrimination used. There are no dry studies; all are interesting and each one has some definite purpose. All technical points are well brought out. The fingering, phrasing and annotation are all of the most practical character, the work of an eminent and experienced teacher and player.

The introductory offer on Volume I during the present month will be 25 cents, postage paid, if cash accompanies the order. *

AS A token of remembrance, inexpensive and yet just as much to be appreciated, there is nothing that our "On Sale" patrons can send to their musical friends and acquaintances that would be more welcome than the much-used Post Card of today, containing, for instance, portraits of musical celebrities. In some lines, these postal cards have superseded the use of all other kinds and styles of photographs, pictures and souvenirs. We have selected from a foreign publisher's catalogue the following collection, each card containing one of the following portraits: Mozart, Beethoven, Wagner and Liszt.

The supply is limited, and while they last the price is only 35 cents a dozen. *

WE HAVE on hand a few copies of the picture, "Mozart Directing His Requiem," a reproduction of which was given in one of the past issues of *THE ETUDE*.

These etchings were purchased by us from the Paris publisher.

The retail price is \$10.00. We will sell them at \$3.00 each, to those who ask first. The size of the plate is 19 x 26; the size of the whole picture is 29 x 40. *

HANDEL is well represented in the music in this issue. The "Prelude in G," edited by von Bülow, is one of the most genial and attractive movements to be found among Handel's Suites.

"Gavotte in B-flat," arranged by De Sivri, is a particularly characteristic number. It has the true flavor of the ancient dance.

The celebrated "Largo" appears in a fine four-hand arrangement, especially made for this issue.

Handel's well-known aria, "Lascia Ch' Io Pianga" appears in a very useful version. The original Italian text is retained, together with a new English translation. There is also a set of sacred words, thus rendering the composition suitable for church purposes. In addition, a highly-effective violin obbligato has been supplied.

The remaining musical numbers are selected from various composers and include several novelties.

The beautiful slow movement from Hiller's Concerto has been arranged as a piano solo, by Erwin Scherzer, and should meet with much favor among pianists.

The many admirers of Engelmann's "Melody of Love" will welcome his new revenue, entitled: "When the Lights Are Low." We anticipate much popularity for this composition.

Janon's "Dream Melody" is a very useful teaching or recital piece of the early third grade.

Church singers and others interested in sacred songs will find a welcome addition to their repertoire in the fine solo by Arthur Shelley, entitled: "When the Light is Growing Dim."

In Spain, "Mountain's Call" is a pleasing novelty of pastoral character, very nicely harmonized and expressive in melody. Schumann's "Album Leaf" is one of the most beautiful of his many shorter compositions. This piece may be effectively played on the cabinet organ. It has also been arranged for the pipe organ.

WE WILL continue during the present month the special offer on the "Czerny's Selected Studies," edited by Emil Liebling, Volume I. Work on all three volumes is nearing completion and Volume I is now about ready for the press. This volume is intended to carry pupils through the second and early third grades. In itself, it is a very complete collection of the best and most useful studies from the easier works of Czerny, including well-known opuses as well as others less known, but equally helpful.

In the selection of this course the entire works of Czerny have been diligently searched and much discrimination used. There are no dry studies; all are interesting and each one has some definite purpose. All technical points are well brought out. The fingering, phrasing and annotation are all of the most practical character, the work of an eminent and experienced teacher and player.

We have a very limited number of our 1906 Calendars still on hand. The price is 10 cents, \$1.00 per dozen. The Calendar is made on heavy bristol board, printed by hand from steel plates, and contains the portraits of eight great composers, one of the most suitable and attractive musical calendars ever issued. We have also on hand the calendar sold by us one year ago, containing the portrait of one great composer, mounted on a heavy, dark matboard with an easel. The price is the same as above.

AS A token of remembrance, inexpensive and yet just as much to be appreciated, there is nothing that our "On Sale" patrons can send to their musical friends and acquaintances that would be more welcome than the much-used Post Card of today, containing, for instance, portraits of musical celebrities. In some lines, these postal cards have superseded the use of all other kinds and styles of photographs, pictures and souvenirs. We have selected from a foreign publisher's catalogue the following collection, each card containing one of the following portraits: Mozart, Beethoven, Wagner and Liszt.

The supply is limited, and while they last the price is only 35 cents a dozen. *

WE HAVE on hand a few copies of the picture, "Mozart Directing His Requiem," a reproduction of which was given in one of the past issues of *THE ETUDE*.

PHILIPS' "Exercises in Extension" will shortly be published by this house. This edition has been revised and augmented by the author especially for us.

ANNOUNCEMENTS *by the PUBLISHER*

These exercises are unique. As their title implies, they are intended to strengthen and give flexibility to the hands for the practical purpose of facilitating the execution of all passages requiring extension. The practicing of these exercises in a systematic manner will result in a stretching of the hand and fingers, and will bring under control of the hand many passages apparently impossible of ready execution.

Philip is one of the greatest living teachers and these "Exercises in Extension" display the highest in genius, as well as intimate knowledge of the requirements of modern pianists. The work will be gotten out in a handsome style, from specially engraved plates. We recommend it to the general attention of all teachers, students and players. The special introductory price during the present month will be 15 cents, postage, if cash accompanies the order.

We are now ready to receive advance orders for this volume, and would like to see every teacher avail himself of at least one volume of this valuable work. We will make the advance price only 30 cents, postage paid, if cash accompanies the order. This about covers the cost of paper and printing. *

THE HANDEL PORTRAIT.

This issue, devoted as it is to the study of Handel and his music, will have added interest by the large reproduction of the celebrated portrait, by Hudson, which accompanies it, and which shows unmistakably in every feature the characteristics of the man as brought out in the various articles, giving not only a pen-picture but a graphic representation of the man as seen by the artist.

"DICTIONARY OF MUSIC AND MUSICIANS" by Riemann, is now on the compact one-volume dictionary or encyclopedia, is the only one available in complete form at the present time. The price is only \$4.00, net, as compared with those issued in several volumes at five times the price. This is emphatically the teachers' dictionary.

AGAIN we call attention to our New Premium List which appears in the back of this issue. Just notice the list—\$5.00 worth of sheet music as a premium for only two subscriptions—\$3.00 in cash. Since we have made more than the liberal terms! It takes only three subscriptions (\$4.50) to renew your subscription for an entire year.

A PIANO PREMIUM. If you are a member of a church, society or club, and would like to earn a piano, write us, giving the name and size of your organization and we will tell you how it can be done with a little effort. One subscriber has already sent us 75 subscriptions taken by herself. It's not hard if worked systematically and enthusiastically. We furnish samples free.

WE HAVE a splendid binder made especially for *THE ETUDE*. It is very simple and effective. The price is \$1.00, delivery charges paid. It will hold 12 numbers. Surely no better arrangement could be made to keep the music in get-able shape. Single copies may be taken out at pleasure.

IN THE last issue of our journal, we announced the publication of a collection called, "Lyric Pieces for the Pianoforte." We made a special price during the month of December. That offer is now withdrawn, as the work is on the market. We call the attention of our readers to the estimable quality of this work. It contains the very best pieces in our catalogue of a medium grade, that are not in dance forms. Some of them are classic, others romantic, but nothing is of the trivial or popular order. All are suitable for the drawing-room, and make a collection that is of enduring worth. We recommend our patrons to examine this volume.

The retail price of the work is only 50 cents and there are about twenty-five pieces in the collection. Do not let this good thing go by without taking advantage of it.

THE ETUDE is prepared to duplicate all offers made by any other paper, firm, or agency on all combinations of any kind in which an *ETUDE* subscription is included.

SPECIAL  NOTICES

Professional Want Notices are inserted at a cost of five cents per word, cash with order. Business Notices, ten cents per word, cash with order. Do not have replies directed to this office.

PERFECT PAIANOS, BABY-GRAND, STECK, \$400. BECHSTEIN, \$400, Uprights, super Chickering, \$250. Hardin, \$355. Kroeger, \$240. Weber, \$250. Fifty other brands. Send for catalog. *PIANOS* exchanged or rebuilt. Write, Wm. Scherzer, Philadelphia, Pa.

REFINED LADY WISHES POSITION AS A PIANIST, accompanied teacher. Address, Mrs. N. Verner, Woodlawn, Wis.

WANTED! AGENTS TO SELL THE ETUDE BY Subscription or Single Copy. Splendid terms. Write today, giving one good reference and your age. 1712 Chestnut St., Philadelphia, Pa.

FOR SALE, AT PRIVATE MUSIC SCHOOL, Incorporated, located in the second district Chicago, 300 students. Opportunity strictly first-class for capable piano teacher. Price \$1000.00. Terms \$100.00 a month. \$1000.00 deposit. Income \$200. Small expenses. \$1500 cash required. Give bank ref. Address, Hiley, 134 Monroe St., Boston, Mass.

FOR SALE—WILL ESTABLISH CONSERVATORY OF MUSIC, employing several teachers. Located in city of Maryland, 6000 in Middle West. Fine opportunity for man of Maryland Ave., St. Louis, Mo.

PIANO TEACHERS SEND 10c FOR COPY "PRACTICAL WRITING LESSONS." A valuable book for those who work on staff notation, time values, etc., etc. Very practical. C. W. Edwards, 1229 Washington Blvd., Chicago.

ANNOUNCEMENT

During January we propose to make a Special Coupon Offer of a six months' trial subscription to "THE ETUDE." It will be attractive to students in that it will supply them with the needed assistance throughout the remainder of their winter and spring terms. It will furnish interesting reading and entertaining music during the long evenings around the library table and at the piano.

This is the first time such an offer has ever been made and it will be withdrawn promptly on January 31st.

THE ETUDE FOR 60 CENTS
For 6 Months Beginning with January

Each subscriber is allowed to recommend, by the use of the attached coupon, but one new name. It is too much like giving subscriptions away to allow more.

Kindly show this issue to a friend likely to be interested and allow him to use YOUR coupon.

When this coupon is received with the 60 cents, (Stamps accepted) we will send YOU for our trouble our helpful Steel Engaged 1906 Musicians' Calendar, 8 portraits. No premium offered at this offer.

BE SURE TO WRITE YOUR NAME
AND ADDRESS ON BACK
OF THE COUPON

Special THE ETUDE 112 Chestnut St., Philadelphia, Pa. Common THE ETUDE for 6 months, \$1.00. Premium offered. Name..... Address..... Void after Jan 31

THE ETUDE

AN OFFER TO OUR SUBSCRIBERS
TO AID IN SECURING
NEW SUBSCRIPTIONS

Our Offer: For the low price in the second column we will send a year's subscription to **THE ETUDE**, and the work mentioned, and also give to the person sending this subscription the regular premium as mentioned in our Premium List, sent on application.

Free sample copies will be sent to any one desiring to use them for soliciting subscriptions.

This offer means the giving of a double premium—a premium to the person who subscribes, and also to the person getting the subscription.

To take advantage of the above offer the following conditions are to be observed:

The names sent must be new subscribers.
Cash must accompany all orders.
The articles can be sent to any address.
Everything will be delivered free.

The order and the new subscription must come together; under no circumstances can we fill an order at these prices after the subscription has been sent in.

PRICE
OF
BOOK
WITH
POSTAGE

Bach, J. S., *Inventions for the Piano, Complete* \$0 1 70

Bach, J. S., *First Study of Bach (Ludwig)* \$0 1 60

Beethoven, *Sonatas from Five Works* \$0 1 70

Brahms, *Two Volumes of Training Exercises (Sept.)* \$0 1 25

Clarke, F., *Lighter Compositions for the Piano* \$0 1 25

Clarke, H. A., *Counterpoint, Strict and Free* \$0 1 25

Clarke, H. A., *How to Play the Organ* \$0 1 25

Clarke, H. A., *Harmony: A Text-Book* \$0 2 00

Clarke, H. A., *Pronouncing Dictionary* \$0 2 00

Cox, W. E., *Music for the Organ* \$0 1 25

Claudio, G., *Classical and Modern Gems for Organ Recital* \$0 1 85

Claudio, G., *First Steps in Organ Recital* \$0 1 90

Claudio, G., *Handbook of Musical Composition* \$0 1 60

Clarke, H. A., *Alphabetical Catalogue of Musical Composers* \$0 1 60

Clarke, H. A., *European Reminiscences* \$0 1 25

First Dance Studies \$0 1 25

First Dance Studies for the Piano \$0 1 70

First Recital Pieces for the Piano \$0 1 80

Freude, Edw., *Life and Works of Mendelssohn* \$0 1 70

Freude, Edw., *Life and Works of Beethoven* \$0 1 70

Freude, Edw., *Life and Works of Brahms* \$0 1 70

Gosse, H., *Great Composers* \$0 1 70

Gosse, H., *Great Composers of Great Musicians* \$0 2 15

Gosse, H., *Great Composers of Great Musicians* \$0 2 15

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., *Great Composers* \$0 1 60

Gosse, H., <i

COMMENTS ON EUROPEAN MUSICAL HAPPENINGS.

BY ARTHUR ELSON.

A new edition of Berlioz's book on instrumentation, edited by Richard Strauss, is soon to appear, and this prompts Ferruccio Busoni, of American acquaintance, to expound his ideas on instrumentation in *Die Musik*. According to his theory, Wagner, Wagner's representers, Berlin were true instrumentalists—that is to say, their thoughts are in real orchestral form. Others, he believes, wrote music that was not essentially orchestral, but which gives the effect of being taken from some instrument and arranged for orchestra.

It is true that with certain composers the orchestra is to some extent a foreign language. Thus Schumann never seems really at home in his scoring. His ideas are deep, earnest, full of meaning; but their expression is not always musical. Schumann wrote well, and thought most naturally for piano. Schubert, too, is an example of the same point. He wrote melodies because they came to him naturally, and even his symphonies are lyrical in effect, though his orchestration is not to be despised.

But Beethoven should certainly have been classed among those who could think in orchestral numbers. In fact, his last five piano sonatas are examples of effects too broad for the single instrument. He has been well called "the liberator of the orchestra," and he brought with him a new conception of instrumentation as no one before him had ever dreamt of doing.

Books on orchestration have seldom been put in popular form, and if Strauss has fashioned Berlioz into this shape, he has performed a worthy task. Here are some of the points that Busoni hopes will be treated in the work.

The orchestra itself is one great instrument, and the composer who writes long episodes for one particular group of instruments is neglecting his opportunities.

Each phrase for an instrument should begin and end shortly and neatly, and not be left hanging in the air. Wagner and Mozart are quoted as good examples to follow in this.

A HUMOROUS DICTIONARY OF MUSIC.
BY PROF. A. KALAUER.
TRANSLATED BY A. H. H.

THE ETUDE

must learn what is called the balance of tone, and have the proper kind and the requisite number of instruments play the melody or theme; otherwise it will be lost in the mass of accompanying harmonies. The performers, too, will thank him if he leaves the technical difficulties to the conductor, and does not write needless hard passages for them. An excellent English work on the subject is Prout's *Practical Guide*, but the student will do well to go directly to the scores of the great masters, and even copy them for practice.

The "Sinfonia Domestica" of Strauss, has long been a butt for critical wit; "family jars," one calls it, while another is glad the composer's family was no longer at the time it was written. But Strauss himself came to London to lead it, and now the musical world is beginning to understand and admire it. "Twas ever thus!" Benjamin Franklin, in his autobiography, once said, "regretting his want of education and refinement, and was no longer the sweet simple child of his childhood days. Yet the music of Franklin's maturity is not what later generations would call obscure. A composer named Beethoven was attacked, during his lifetime, for making music complicated, harsh, discordant; yet in some way his music has managed to survive to the present. Our Wagner, we are told, is good authority, suffered furious onslaughts from the critics; and yet people have learned to appreciate and enjoy his music-dramas.

Will it be the same with Strauss? It is too soon to tell. Let us simply state our point of view. What is natural and advanced to one generation becomes simple and commonplace to the next. It may be that concert audiences of fifty years from now will look back upon Strauss as belonging to a period of crude simplicity in the tonal art. Meanwhile, his thunders still resound, and when he takes the baton to direct them, they seem fraught with deep meaning.

THREE SHORT HISTORICAL NOTES.

ORIGIN OF THE MAJOR SCALE.

It is commonly believed that our major scale had its origin in the Greek modes; that it is a survival of what is called, in the ecclesiastical system, the Ionian Scale, this being the only octave succession in which the half tones fall between 3-4 and 7-8. But history shows that the major scale has existed in Asia from time immemorial, so that it would be difficult indeed, if not impossible, to trace the actual origin of scales. All that is known regarding the musical scales of the Greeks is that they consisted of groups of four notes, ascending in natural order, and that two of these groups put together form a scale of one octave, such as we are used to.

THE HISTORY OF FINGERING.

Very little attention was paid to fingering before the time of Johann Sebastian Bach, probably for the reason that the keyed instruments that preceded the clavichord were so constructed that they admitted of little else than a continual staccato effect. A great musician (Schultz, also called Praetorius) is quoted as saying, as late as the year 1619: "It is absurd to make a fuss about what finger should be used for this or that note; let the pupil strike with any finger etc." In 1730 a protest was made against the use of the thumb in performance. In modern times there have been three systems of fingering, i. e., three different ways of indicating fingering, viz.: the "American," "English" and "Foreign" (that of Germany, France and Italy). The "American" introduced a cipher (0) for a thumb sign, thus: 0, 1, 2, 3, 4; the "English" an X for the thumb, thus: X, 1, 2, 3, 4; the "Foreign" calls the thumb finger number one, and uses: 1, 2, 3, 4, 5. This latter method is the one most commonly used at the present time. The entire system of fingering for the piano, as now followed, developed from a chaos of impractical rules into a more perfect arrangement under Bach, but only so much of his method remained when it was retained by his third son, Carl Philip Emmanuel Bach (1714-1788). The system has passed through numerous changes in the hands of Clementi, Craner, Hummel, Chopin, Liszt and others, gradually assuming its present form.

ABOUT SCHOOLS OF MUSIC.

Certain groups of composers are sometimes referred to, in history, as belonging to this or that "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school." Beginning about the end of the 14th century, one country after another would, for a time (perhaps for a century or longer), take the lead in the cultivation of the art of music. Many schools of that nation and period, and the musical works produced by them, constitute the so-called "schools" of music thus produced was distinctly characteristic of the musical nation. We read of the Old Flemish (Flemish-Belgian) school, which began in the 14th century; the Old English school, in the 15th and 16th centuries; the Italian school, including the Roman, Venetian and Neapolitan, which was inaugurated early in the 16th century; the German, which dates from the time of Luther, beginning about the year 1524; and the French school of opera, dating from 1645.—Robert F. Chandler.

RUBINSTEIN—a renowned pianist and composer who, through his heroic attacks on the piano, became the bugbear of all piano manufacturers, in spite of the fact that he seldom wrecked more than two or three pianos during an evening.

OPINION—(to have an) is really only the province of the critic. These form a hasty judgment at an evening performance, so that the audience may discover in the morning papers whether they enjoyed themselves on the previous evening. Should the critics desire to express an opinion before the performance, they had better dole out boundless praise. In the case of new orchestra compositions, they recognize in the instrumentation unmistakable harmonies from Wagner, as well as a lack of originality. If it is a case of great technician, they tell us a little in expression and soul. If they wish to run no risks, they tell us how the same piece was given a different rendering by von Bilkow, d'Albert, Joachim, Niemann or any other that suits the case. A diligent perusal of reference (by the critic) to the newspapers gives an air of knowledge to his work.

VIERCOSO—To become a virtuoso in these days is much to be desired. The woods are so full of them that the player can enough to have their hair cut. The fiddlers players seem to have to their prospects of scraping a living together.

WEIER, CARL MARIA VON, had very large hands, which were responsible for his writing such unplayable, gigantic chords in his piano works. Otherwise quite talented, particularly in the operatic field. His last thought was: "At the Mill sits a man with a sponge."

TAUSIG, CARL.—Strenuous piano-giant and rainmaker. He played with such power, not to say violence, that his audience, even though they arrived in due season, always went home in the rain. *Tremo (ital.)*—A thing that nobody has in these days. When one reflects on the shortness of life, one must marvel at the small value musicians place on this article, and who still find time to play adagios. Many virtuosi have begun to do, in a praiseworthy manner, to hustle along the slow tempos. The thing must be done in a systematic manner: slow pieces are to be played fast, faster, still faster. Robert Schumann seems to have anticipated this evolution in a hazy sort of way, when in his G Minor

Sonata he gives brief directions to play: fast, faster, as fast as possible, still faster! Programs will soon begin to look on an appearance somewhat like this:

Scene for Soprano..... *Apohr.*
(Lehmann 20 minutes—on this program.)
Wanderer—*Phantasie*..... *Rehabet.*
(Everywhere else 15 minutes, here only 7½.)
Waltz in E-flat Major..... *Chopin.*
(Formerly one minute; now one second.)

Our entire musical fashion will change, we are sure, a fresh turn. A Chopin evening, consisting of the complete works of the master, will become the simplest undertaking in the world; the audience might easily be able to go home to tea at 8:30; while the overworked critic could conveniently attend a half dozen concerts in a single evening. Yes, it might be quite possible after an unavoidable performance of "Die Meistersinger" to go to rest—at least for people who have time to sleep to a finish in the morning.

THREE SHORT HISTORICAL NOTES.

ORIGIN OF THE MAJOR SCALE.

It is commonly believed that our major scale had its origin in the Greek modes; that it is a survival of what is called, in the ecclesiastical system, the Ionian Scale, this being the only octave succession in which the half tones fall between 3-4 and 7-8. But history shows that the major scale has existed in Asia from time immemorial, so that it would be difficult indeed, if not impossible, to trace the actual origin of scales. All that is known regarding the musical scales of the Greeks is that they consisted of groups of four notes, ascending in natural order, and that two of these groups put together form a scale of one octave, such as we are used to.

THE HISTORY OF FINGERING.

Very little attention was paid to fingering before the time of Johann Sebastian Bach, probably for the reason that the keyed instruments that preceded the clavichord were so constructed that they admitted of little else than a continual staccato effect. A great musician (Schultz, also called Praetorius) is quoted as saying, as late as the year 1619: "It is absurd to make a fuss about what finger should be used for this or that note; let the pupil strike with any finger etc." In 1730 a protest was made against the use of the thumb in performance. In modern times there have been three systems of fingering, i. e., three different ways of indicating fingering, viz.: the "American," "English" and "Foreign" (that of Germany, France and Italy). The "American" introduced a cipher (0) for a thumb sign, thus: 0, 1, 2, 3, 4; the "English" an X for the thumb, thus: X, 1, 2, 3, 4; the "Foreign" calls the thumb finger number one, and uses: 1, 2, 3, 4, 5. This latter method is the one most commonly used at the present time. The entire system of fingering for the piano, as now followed, developed from a chaos of impractical rules into a more perfect arrangement under Bach, but only so much of his method remained when it was retained by his third son, Carl Philip Emmanuel Bach (1714-1788). The system has passed through numerous changes in the hands of Clementi, Craner, Hummel, Chopin, Liszt and others, gradually assuming its present form.

ABOUT SCHOOLS OF MUSIC.

Certain groups of composers are sometimes referred to, in history, as belonging to this or that "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school." Beginning about the end of the 14th century, one country after another would, for a time (perhaps for a century or longer), take the lead in the cultivation of the art of music. Many schools of that nation and period, and the musical works produced by them, constitute the so-called "schools" of music thus produced was distinctly characteristic of the musical nation. We read of the Old Flemish (Flemish-Belgian) school, which began in the 14th century; the Old English school, in the 15th and 16th centuries; the Italian school, including the Roman, Venetian and Neapolitan, which was inaugurated early in the 16th century; the German, which dates from the time of Luther, beginning about the year 1524; and the French school of opera, dating from 1645.—Robert F. Chandler.

THE ETUDE

sonata he gives brief directions to play: fast, faster, as fast as possible, still faster! Programs will soon begin to look on an appearance somewhat like this:

Scene for Soprano..... *Apohr.*
(Lehmann 20 minutes—on this program.)
Wanderer—*Phantasie*..... *Rehabet.*
(Everywhere else 15 minutes, here only 7½.)
Waltz in E-flat Major..... *Chopin.*
(Formerly one minute; now one second.)

Our entire musical fashion will change, we are sure, a fresh turn. A Chopin evening, consisting of the complete works of the master, will become the simplest undertaking in the world; the audience might easily be able to go home to tea at 8:30; while the overworked critic could conveniently attend a half dozen concerts in a single evening. Yes, it might be quite possible after an unavoidable performance of "Die Meistersinger" to go to rest—at least for people who have time to sleep to a finish in the morning.

THREE SHORT HISTORICAL NOTES.

ORIGIN OF THE MAJOR SCALE.

It is commonly believed that our major scale had its origin in the Greek modes; that it is a survival of what is called, in the ecclesiastical system, the Ionian Scale, this being the only octave succession in which the half tones fall between 3-4 and 7-8. But history shows that the major scale has existed in Asia from time immemorial, so that it would be difficult indeed, if not impossible, to trace the actual origin of scales. All that is known regarding the musical scales of the Greeks is that they consisted of groups of four notes, ascending in natural order, and that two of these groups put together form a scale of one octave, such as we are used to.

THE HISTORY OF FINGERING.

Very little attention was paid to fingering before the time of Johann Sebastian Bach, probably for the reason that the keyed instruments that preceded the clavichord were so constructed that they admitted of little else than a continual staccato effect. A great musician (Schultz, also called Praetorius) is quoted as saying, as late as the year 1619: "It is absurd to make a fuss about what finger should be used for this or that note; let the pupil strike with any finger etc." In 1730 a protest was made against the use of the thumb in performance. In modern times there have been three systems of fingering, i. e., three different ways of indicating fingering, viz.: the "American," "English" and "Foreign" (that of Germany, France and Italy). The "American" introduced a cipher (0) for a thumb sign, thus: 0, 1, 2, 3, 4; the "English" an X for the thumb, thus: X, 1, 2, 3, 4; the "Foreign" calls the thumb finger number one, and uses: 1, 2, 3, 4, 5. This latter method is the one most commonly used at the present time. The entire system of fingering for the piano, as now followed, developed from a chaos of impractical rules into a more perfect arrangement under Bach, but only so much of his method remained when it was retained by his third son, Carl Philip Emmanuel Bach (1714-1788). The system has passed through numerous changes in the hands of Clementi, Craner, Hummel, Chopin, Liszt and others, gradually assuming its present form.

ABOUT SCHOOLS OF MUSIC.

Certain groups of composers are sometimes referred to, in history, as belonging to this or that "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school." Beginning about the end of the 14th century, one country after another would, for a time (perhaps for a century or longer), take the lead in the cultivation of the art of music. Many schools of that nation and period, and the musical works produced by them, constitute the so-called "schools" of music thus produced was distinctly characteristic of the musical nation. We read of the Old Flemish (Flemish-Belgian) school, which began in the 14th century; the Old English school, in the 15th and 16th centuries; the Italian school, including the Roman, Venetian and Neapolitan, which was inaugurated early in the 16th century; the German, which dates from the time of Luther, beginning about the year 1524; and the French school of opera, dating from 1645.—Robert F. Chandler.

THE ETUDE

sonata he gives brief directions to play: fast, faster, as fast as possible, still faster! Programs will soon begin to look on an appearance somewhat like this:

Scene for Soprano..... *Apohr.*
(Lehmann 20 minutes—on this program.)
Wanderer—*Phantasie*..... *Rehabet.*
(Everywhere else 15 minutes, here only 7½.)
Waltz in E-flat Major..... *Chopin.*
(Formerly one minute; now one second.)

Our entire musical fashion will change, we are sure, a fresh turn. A Chopin evening, consisting of the complete works of the master, will become the simplest undertaking in the world; the audience might easily be able to go home to tea at 8:30; while the overworked critic could conveniently attend a half dozen concerts in a single evening. Yes, it might be quite possible after an unavoidable performance of "Die Meistersinger" to go to rest—at least for people who have time to sleep to a finish in the morning.

THREE SHORT HISTORICAL NOTES.

ORIGIN OF THE MAJOR SCALE.

It is commonly believed that our major scale had its origin in the Greek modes; that it is a survival of what is called, in the ecclesiastical system, the Ionian Scale, this being the only octave succession in which the half tones fall between 3-4 and 7-8. But history shows that the major scale has existed in Asia from time immemorial, so that it would be difficult indeed, if not impossible, to trace the actual origin of scales. All that is known regarding the musical scales of the Greeks is that they consisted of groups of four notes, ascending in natural order, and that two of these groups put together form a scale of one octave, such as we are used to.

THE HISTORY OF FINGERING.

Very little attention was paid to fingering before the time of Johann Sebastian Bach, probably for the reason that the keyed instruments that preceded the clavichord were so constructed that they admitted of little else than a continual staccato effect. A great musician (Schultz, also called Praetorius) is quoted as saying, as late as the year 1619: "It is absurd to make a fuss about what finger should be used for this or that note; let the pupil strike with any finger etc." In 1730 a protest was made against the use of the thumb in performance. In modern times there have been three systems of fingering, i. e., three different ways of indicating fingering, viz.: the "American," "English" and "Foreign" (that of Germany, France and Italy). The "American" introduced a cipher (0) for a thumb sign, thus: 0, 1, 2, 3, 4; the "English" an X for the thumb, thus: X, 1, 2, 3, 4; the "Foreign" calls the thumb finger number one, and uses: 1, 2, 3, 4, 5. This latter method is the one most commonly used at the present time. The entire system of fingering for the piano, as now followed, developed from a chaos of impractical rules into a more perfect arrangement under Bach, but only so much of his method remained when it was retained by his third son, Carl Philip Emmanuel Bach (1714-1788). The system has passed through numerous changes in the hands of Clementi, Craner, Hummel, Chopin, Liszt and others, gradually assuming its present form.

ABOUT SCHOOLS OF MUSIC.

Certain groups of composers are sometimes referred to, in history, as belonging to this or that "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school." Beginning about the end of the 14th century, one country after another would, for a time (perhaps for a century or longer), take the lead in the cultivation of the art of music. Many schools of that nation and period, and the musical works produced by them, constitute the so-called "schools" of music thus produced was distinctly characteristic of the musical nation. We read of the Old Flemish (Flemish-Belgian) school, which began in the 14th century; the Old English school, in the 15th and 16th centuries; the Italian school, including the Roman, Venetian and Neapolitan, which was inaugurated early in the 16th century; the German, which dates from the time of Luther, beginning about the year 1524; and the French school of opera, dating from 1645.—Robert F. Chandler.

THE ETUDE

sonata he gives brief directions to play: fast, faster, as fast as possible, still faster! Programs will soon begin to look on an appearance somewhat like this:

Scene for Soprano..... *Apohr.*
(Lehmann 20 minutes—on this program.)
Wanderer—*Phantasie*..... *Rehabet.*
(Everywhere else 15 minutes, here only 7½.)
Waltz in E-flat Major..... *Chopin.*
(Formerly one minute; now one second.)

Our entire musical fashion will change, we are sure, a fresh turn. A Chopin evening, consisting of the complete works of the master, will become the simplest undertaking in the world; the audience might easily be able to go home to tea at 8:30; while the overworked critic could conveniently attend a half dozen concerts in a single evening. Yes, it might be quite possible after an unavoidable performance of "Die Meistersinger" to go to rest—at least for people who have time to sleep to a finish in the morning.

THREE SHORT HISTORICAL NOTES.

ORIGIN OF THE MAJOR SCALE.

It is commonly believed that our major scale had its origin in the Greek modes; that it is a survival of what is called, in the ecclesiastical system, the Ionian Scale, this being the only octave succession in which the half tones fall between 3-4 and 7-8. But history shows that the major scale has existed in Asia from time immemorial, so that it would be difficult indeed, if not impossible, to trace the actual origin of scales. All that is known regarding the musical scales of the Greeks is that they consisted of groups of four notes, ascending in natural order, and that two of these groups put together form a scale of one octave, such as we are used to.

THE HISTORY OF FINGERING.

Very little attention was paid to fingering before the time of Johann Sebastian Bach, probably for the reason that the keyed instruments that preceded the clavichord were so constructed that they admitted of little else than a continual staccato effect. A great musician (Schultz, also called Praetorius) is quoted as saying, as late as the year 1619: "It is absurd to make a fuss about what finger should be used for this or that note; let the pupil strike with any finger etc." In 1730 a protest was made against the use of the thumb in performance. In modern times there have been three systems of fingering, i. e., three different ways of indicating fingering, viz.: the "American," "English" and "Foreign" (that of Germany, France and Italy). The "American" introduced a cipher (0) for a thumb sign, thus: 0, 1, 2, 3, 4; the "English" an X for the thumb, thus: X, 1, 2, 3, 4; the "Foreign" calls the thumb finger number one, and uses: 1, 2, 3, 4, 5. This latter method is the one most commonly used at the present time. The entire system of fingering for the piano, as now followed, developed from a chaos of impractical rules into a more perfect arrangement under Bach, but only so much of his method remained when it was retained by his third son, Carl Philip Emmanuel Bach (1714-1788). The system has passed through numerous changes in the hands of Clementi, Craner, Hummel, Chopin, Liszt and others, gradually assuming its present form.

ABOUT SCHOOLS OF MUSIC.

Certain groups of composers are sometimes referred to, in history, as belonging to this or that "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school." Beginning about the end of the 14th century, one country after another would, for a time (perhaps for a century or longer), take the lead in the cultivation of the art of music. Many schools of that nation and period, and the musical works produced by them, constitute the so-called "schools" of music thus produced was distinctly characteristic of the musical nation. We read of the Old Flemish (Flemish-Belgian) school, which began in the 14th century; the Old English school, in the 15th and 16th centuries; the Italian school, including the Roman, Venetian and Neapolitan, which was inaugurated early in the 16th century; the German, which dates from the time of Luther, beginning about the year 1524; and the French school of opera, dating from 1645.—Robert F. Chandler.

THE ETUDE

sonata he gives brief directions to play: fast, faster, as fast as possible, still faster! Programs will soon begin to look on an appearance somewhat like this:

Scene for Soprano..... *Apohr.*
(Lehmann 20 minutes—on this program.)
Wanderer—*Phantasie*..... *Rehabet.*
(Everywhere else 15 minutes, here only 7½.)
Waltz in E-flat Major..... *Chopin.*
(Formerly one minute; now one second.)

Our entire musical fashion will change, we are sure, a fresh turn. A Chopin evening, consisting of the complete works of the master, will become the simplest undertaking in the world; the audience might easily be able to go home to tea at 8:30; while the overworked critic could conveniently attend a half dozen concerts in a single evening. Yes, it might be quite possible after an unavoidable performance of "Die Meistersinger" to go to rest—at least for people who have time to sleep to a finish in the morning.

THREE SHORT HISTORICAL NOTES.

ORIGIN OF THE MAJOR SCALE.

It is commonly believed that our major scale had its origin in the Greek modes; that it is a survival of what is called, in the ecclesiastical system, the Ionian Scale, this being the only octave succession in which the half tones fall between 3-4 and 7-8. But history shows that the major scale has existed in Asia from time immemorial, so that it would be difficult indeed, if not impossible, to trace the actual origin of scales. All that is known regarding the musical scales of the Greeks is that they consisted of groups of four notes, ascending in natural order, and that two of these groups put together form a scale of one octave, such as we are used to.

THE HISTORY OF FINGERING.

Very little attention was paid to fingering before the time of Johann Sebastian Bach, probably for the reason that the keyed instruments that preceded the clavichord were so constructed that they admitted of little else than a continual staccato effect. A great musician (Schultz, also called Praetorius) is quoted as saying, as late as the year 1619: "It is absurd to make a fuss about what finger should be used for this or that note; let the pupil strike with any finger etc." In 1730 a protest was made against the use of the thumb in performance. In modern times there have been three systems of fingering, i. e., three different ways of indicating fingering, viz.: the "American," "English" and "Foreign" (that of Germany, France and Italy). The "American" introduced a cipher (0) for a thumb sign, thus: 0, 1, 2, 3, 4; the "English" an X for the thumb, thus: X, 1, 2, 3, 4; the "Foreign" calls the thumb finger number one, and uses: 1, 2, 3, 4, 5. This latter method is the one most commonly used at the present time. The entire system of fingering for the piano, as now followed, developed from a chaos of impractical rules into a more perfect arrangement under Bach, but only so much of his method remained when it was retained by his third son, Carl Philip Emmanuel Bach (1714-1788). The system has passed through numerous changes in the hands of Clementi, Craner, Hummel, Chopin, Liszt and others, gradually assuming its present form.

ABOUT SCHOOLS OF MUSIC.

Certain groups of composers are sometimes referred to, in history, as belonging to this or that "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school." Beginning about the end of the 14th century, one country after another would, for a time (perhaps for a century or longer), take the lead in the cultivation of the art of music. Many schools of that nation and period, and the musical works produced by them, constitute the so-called "schools" of music thus produced was distinctly characteristic of the musical nation. We read of the Old Flemish (Flemish-Belgian) school, which began in the 14th century; the Old English school, in the 15th and 16th centuries; the Italian school, including the Roman, Venetian and Neapolitan, which was inaugurated early in the 16th century; the German, which dates from the time of Luther, beginning about the year 1524; and the French school of opera, dating from 1645.—Robert F. Chandler.

THE ETUDE

sonata he gives brief directions to play: fast, faster, as fast as possible, still faster! Programs will soon begin to look on an appearance somewhat like this:

Scene for Soprano..... *Apohr.*
(Lehmann 20 minutes—on this program.)
Wanderer—*Phantasie*..... *Rehabet.*
(Everywhere else 15 minutes, here only 7½.)
Waltz in E-flat Major..... *Chopin.*
(Formerly one minute; now one second.)

Our entire musical fashion will change, we are sure, a fresh turn. A Chopin evening, consisting of the complete works of the master, will become the simplest undertaking in the world; the audience might easily be able to go home to tea at 8:30; while the overworked critic could conveniently attend a half dozen concerts in a single evening. Yes, it might be quite possible after an unavoidable performance of "Die Meistersinger" to go to rest—at least for people who have time to sleep to a finish in the morning.

THREE SHORT HISTORICAL NOTES.

ORIGIN OF THE MAJOR SCALE.

It is commonly believed that our major scale had its origin in the Greek modes; that it is a survival of what is called, in the ecclesiastical system, the Ionian Scale, this being the only octave succession in which the half tones fall between 3-4 and 7-8. But history shows that the major scale has existed in Asia from time immemorial, so that it would be difficult indeed, if not impossible, to trace the actual origin of scales. All that is known regarding the musical scales of the Greeks is that they consisted of groups of four notes, ascending in natural order, and that two of these groups put together form a scale of one octave, such as we are used to.

THE HISTORY OF FINGERING.

Very little attention was paid to fingering before the time of Johann Sebastian Bach, probably for the reason that the keyed instruments that preceded the clavichord were so constructed that they admitted of little else than a continual staccato effect. A great musician (Schultz, also called Praetorius) is quoted as saying, as late as the year 1619: "It is absurd to make a fuss about what finger should be used for this or that note; let the pupil strike with any finger etc." In 1730 a protest was made against the use of the thumb in performance. In modern times there have been three systems of fingering, i. e., three different ways of indicating fingering, viz.: the "American," "English" and "Foreign" (that of Germany, France and Italy). The "American" introduced a cipher (0) for a thumb sign, thus: 0, 1, 2, 3, 4; the "English" an X for the thumb, thus: X, 1, 2, 3, 4; the "Foreign" calls the thumb finger number one, and uses: 1, 2, 3, 4, 5. This latter method is the one most commonly used at the present time. The entire system of fingering for the piano, as now followed, developed from a chaos of impractical rules into a more perfect arrangement under Bach, but only so much of his method remained when it was retained by his third son, Carl Philip Emmanuel Bach (1714-1788). The system has passed through numerous changes in the hands of Clementi, Craner, Hummel, Chopin, Liszt and others, gradually assuming its present form.

ABOUT SCHOOLS OF MUSIC.

Certain groups of composers are sometimes referred to, in history, as belonging to this or that "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school." Beginning about the end of the 14th century, one country after another would, for a time (perhaps for a century or longer), take the lead in the cultivation of the art of music. Many schools of that nation and period, and the musical works produced by them, constitute the so-called "schools" of music thus produced was distinctly characteristic of the musical nation. We read of the Old Flemish (Flemish-Belgian) school, which began in the 14th century; the Old English school, in the 15th and 16th centuries; the Italian school, including the Roman, Venetian and Neapolitan, which was inaugurated early in the 16th century; the German, which dates from the

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

53 Fifth Avenue, New York

FRANK DAMROSCH, Director

Established and endowed for the education of serious students of music. Offers all advantages of a European musical education. Faculty composed of the most eminent teachers of Europe and America.

Prospectus on application to the Registrar.



"Used by all Up-to-Date Teachers"
THE KINDER
Adjustable Foot Rest

Pedal Extenders for the Piano

The children who use them learn to rest and practice twice as much with half the exertion.
Foot Rest \$1.00. Pedal Extenders \$2.00 per set of two.

Special discount to teachers and trade.

Buy all first class music houses. Agents wanted.

Illustrated catalog for the asking.

W. MARKS, 145 West Eighty-Fourth Street, NEW YORK

GOOD MUSIC LIVES FOREVER

Back Numbers of "1904" and "1905"

THE ETUDE

The reading matter as good to-day as the day of issue.
We have these issues done up in bundles at

25 CENTS PER BUNDLE.

More than 30 Pieces of Music in each Package.

Address THE ETUDE, 1712 Chestnut Street, Philadelphia, Pa.

Almost a Kindergarten Method

FIRST STEPS IN PIANOFORTE STUDY

Compiled by Theo. Presser

PRICE, \$1.00

A concise, practical, and melodious introduction to the study of PIANO PLAYING

SOME POINTS OF INTEREST:

New material. Popular and yet of high grade.

Not less than six specialists have given their experience to work during the preparation of this book.

Gradual and beginning so simply as to be almost a kindergarten method.

It will take a child through the first nine months of instruction in a most pleasing and profitable manner.

To teach from one book is monotonous; it has become the practice of the author to change instruction books—it gives breadth to one's knowledge and certainly lightens the drudgery. So give this new book a trial.

Let us send it to you "ON SALE," Subject to Return

THEO. PRESSER, Publisher
1712 Chestnut Street
Philadelphia, Pa.

HARMONY

Comprehensive method of studying Harmony. Shows at once how to construct the most pleasing and intricate harmonies and modulations. The author has spent many years in the study of Harmony and has carefully revised so that it will be of great value to them. Post card for free examination if interested.

F. W. SEWALL, Wiscasset, Me.

Ch. Edwin Veen PIANIST
Studio: Pittsburgh

PERMANENT ADDRESS: The Piano School, Beaver Falls, Pennsylvania

The Thomas Normal Training School

DETROIT, MICHIGAN

Public School

Music, Drawing, Penmanship,
Physical Training,
Domestic Science and Art,
Manual Training
(Knife, Bench and Table Work),
Jessie L. Gaynor and Emil Liebling
Piano Systems.

Write for full information regarding Courses to
LOUIS A. THOMAS, Secretary

550 Woodward Avenue • Detroit, Michigan

The Hahn Violin School

FREDERICK E. HAHN, Director

Weightman Building, 1524 Chestnut Street, Philadelphia, Pa.

The Sevick Method taught exclusively by Mr. Hahn and able assistants, from the rudiments to the highest grades.

YOUR MUSIC IS TORN!!!

It will take one minute to repair it by using
MULTUM-IN-PARVO BINDING TAPE5-yard roll of white linen or 10-yard
roll of paper, 25¢ each, postpaid.
If your music dealer does not carry it SENN TO
Theo. Presser, Philadelphia, Pa.,
or Multum-in-Parvo Blader Co., 624 Arch St., Phila., Pa.

Please mention THE ETUDE when addressing our advertisers.

RECITAL PROGRAMS.

Pupils of Claude E. Hirschfeld:
Saint & Peart (2 pianos, 4 hands), Kowalski; In France, R. Howe; Tarantelle, C. Kalling; Reverie, Robert; Love's Dream, Listz; The Young, Muriel; Requiescant, Hirschfeld; Poet and Peasant, Suppe; Twilight, Hirschfeld; Mountain Rhapsody, Nocturne, Harrell; Rosedale, Engel; Spanish Rhapsody, Smith; Land of Love, and The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

Singing from "Midsummer Night's Dream" (2 pianos, 8 hands), Mendelssohn; The "Pretty Primrose" (2 pianos, 8 hands), Schubert; "The Lass of Glengarry" (2 hands), Mozart; Don Juan Almendro (4 hands), Rossini; Rondo, Chamindie; A Runaway, Op. 94, Kern; Peacock, Op. 100, Kern; The Young, Muriel; The Young, Op. 12, Hirschfeld; The Young, Op. 14, Young; American March, Op. 14, Hirschfeld; La Grace, Op. 15, Hirschfeld; The Mocking Bird (2 pianos, 8 hands), E. Hoffmann.

Pupils of Alice C. Hirschfeld:

EASTER MUSIC

Solos in Sheet Form

Brackett.	Victor Immortal.	Medium	.50
Campbell.	Day of Resurrection.	2 Keys—High and Low Voice	.50
Coombs.	King of Glory.	2 Keys—High and Low Voice	.50
Gounod.	Easter Eve.	2 Keys—High and Low Voice	.50
Holt.	The Lord of Ages.	2 Keys—High and Medium Voice	.50
Lansing.	Lord is Risen.	With Violin and Organ Obligato.	.50
Norris.	Alleluia.	2 Keys—High and Low Voice	.65
Rotoli.	Glory to God.	3 Keys—High, Medium and Low Voice	.65
Stutts.	Victory Triumphant.	Medium Voice	.75
Sudds.	O Gladness Day.	With Violin and Cello Obligato.	.60
Carols in Octavo Form			
Gow.	Ye Happy Bells of Easter Day.	.10	
Wheeler.	Welcome Happy Morning.	.05	

In addition to the above list of our own publications we have a large and complete stock of Easter Music for the Sunday School and Choir; Solos, Duets, Quartets, Anthems, Carols, Services and Cantatas.

All sent on Selection at our usual Liberal Discounts

THEODORE PRESSER

Music Publisher, Dealer, Importer

PHILADELPHIA, PA.

A New and Important Piano Instruction Work

THEODORE WIEHAYER SCHOOL OF SCALES

(According to New Principles)

Single Scales

Scales in Thirds

Scales in Sixths

also Supplement containing
"School of Arpeggios"

Complete in one book Price \$2.50; discount 50 per cent.

What Xaver Scharwenka says in regard to it:

"I consider Wiegayer's School of Scales as a work of extraordinary pedagogical value. The author conceives the study of scales from a wholly new point of view since his fundamental principle is not based upon the order of intervals of the whole and half-tones of the scales, but on account of the fingering and the knowledge of the different positions in application of the symmetric order of the keys, starting therefore a complete systematical method of teaching."

The difficulties of setting under the thumb are arranged in three gradations, while those of the change of the positions have been classified according to the striking points of the keys in subsequent order.

"This system having been proved as an absolutely perfect one, I can only recommend it very highly."

Published by and to be had from
BREITKOPF & HÄRTEL, 11 East 16th St., New York
and at all music stores.

SIX
cents each for Sheet Music.
Sixth edition of the Popular Sheet
Music and Instruction Book. Send three cent stamps for Sample
copy. Price, 25 cents. Minie 50c.
THE GEO. JABENO MFG. CO.,
121 W. Seventh St., Cincinnati, Ohio.

WATCH THIS SPACE
Brehm's *Method of Organ*
Music and Instruction Book. Popular
grade for young students, by John Martin.
Send three cent stamps for Sample copy.
Price, 25 cents. Minie 50c.
BREHM BROS., Erie, Pa.

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

JUST ISSUED

TWENTY-FIVE ENCORE SOLOS

¶ A New Book that will
enable you to view life from
the "sunny side of the street"

Each of the Compositions are *Well Written*, supplied with
effective accompaniments, and we confidently assert that
this is the best collection of its kind at this time, no other publication offered that approaches it in point of *Variety, Richness and Adaptability*.

Price \$1.00, net

PUBLISHED BY

The J. A. Parks Company
YORK, NEBRASKA

Do You Need New Organ Voluntaries?

The ORGANIST

Edited by E. L. ASHFORD
Appears every two months and contains 32 pages, sheet
music size, of attractive pieces, mostly church organ vol-
untaries. Besides striking fresh things from varied European
sources, it contains the most charming things written for this
journal by E. L. Ashford.

Send 15 cents, mention THE ETUDE and you will
receive a sample copy (our regular issue). Regular price,
35 cents per copy, \$1.50 per year.

New Voluntary Book

VOX CELESTE

Edited by E. L. ASHFORD
108 pages of useful, practicable, effective voluntaries for
pipe or reed organ. Very rich and varied. Highly recom-
mended by organists. \$2.00 per copy, net, postpaid.

THE LORENZ PUBLISHING CO.
150 Fifth Ave., New York Dayton, Ohio

SONGS BY . . .

Herbert Johnson

Face to Face.

High, Medium, and Low Voice. \$6.00

The Homeland. High, Medium, and Low Voice.

I'm Sorry. High, Medium, and Low Voice.

Rock of Ages. High, Medium, and Low Voice.

The Eternal Goodness. High, Medium, and Low Voice.

The New World. High, Medium, and Low Voice.

The Endless Day. High, Medium, and Low Voice.

The Broken Pinion, or the Bird with a Broken Wing. High, Medium, and Low Voice.

High, Medium, and Low Voice.

O May My Walk be Close With God. High, Medium, and Low Voice.

Should Be Forgotten. High, Medium, and Low Voice.

My Jacqueline. High, Medium, and Low Voice.

SEND FOR COMPLETE LIST.

On Sale by WALDO MUSIC CO.

THEO. PRESSER, Publishers

and all Music Dealers

225 W. Newton St., BOSTON

ORGANISTS

Write for free sample book of Floyd S. & C. Clark's
Organ Compositions for Grand Organ. Volumes
one and two, as played and endorsed by Edwin H.
Lamoreaux, organist of the organists.

H. N. WHITE, PUBLISHER

268 Erie Street, Cleveland, Ohio

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC

THE ETUDE

Copyright 1906 by THEODORE PRESSER

VOL. XXIV.

PHILADELPHIA, PA., FEBRUARY, 1906.

NO. 2.

The Advent of Endowed Institutions in American Musical Education

Including the views of DR. FRANK DAMROSCH, Director of the Institute for Musical
Art of New York, upon Conservatory Conditions in America and in Europe

By JAMES FRANCIS COOKE

I



that we have to thank for the most important part of the education of Edward MacDowell. The most notable other supported music in Europe has been the means of assisting many an American student. These endowments, however, are but trivial beside those of the thousands of musicians who have so liberally contributed their golden hours to students—never expecting any monument more permanent than the consciousness of the perpetuation of the ideals for which they have spent their lives. It is to these benefactors and philanthropists across the seas, that the American musician bows with gratitude and reverence. The real philanthropists are men of the type of Frank Loeb, who, in 1905, with a capital of \$2,800, founded in Halle an institution which could yield 115,000, and has to-day 3000 children under its care.

How, indeed, are the easily-spared millions of a Carnegie or a Rockefeller to be compared with the endowments of a Schubert, a Pestalozzi, or a Horace Mann—who gave not a little from a great fortune to the cause of education, but their very lives, that the world might be better! These are the greater benefactors of mankind.

At last the endowed conservatory on a large scale has made its appearance upon our shores. The first to do this was the Institute of Dr. Frank Damrosch and the public spirit of Mr. James Loeb, the United States now has a music school with an endowment fund of \$500,000 and the assurance of further financial support equal to and, in the majority of cases, greater than most European music schools. An endowment of 2,000,000 marks for a music school would create an uproar in musical circles in Germany; but in America the great plethora of money has so minimized the real importance of the event that musicians seem to have taken little cognizance of the development. It will certainly have a most powerful effect, not only upon the art development of America, but a direct effect, no matter how slight, upon the business of the musical teacher on this side of the Atlantic. Not many years can pass before the rivalry of other cities in America will lead to the foundation of music schools with substantial endowments. The munificence of Mr. James Loeb in founding the "Betsy Loeb Fund" and the resultant Institute for Musical Art of the City of New York will have an influence more far-reaching than it is safe to predict. It is obviously to the interests of all musicians, students and teachers, to study these conditions and to exercise all possible foresight in order that their art-work may be broadened in sympathy with the new movement.

Endowed Institutions

It is this very permanence which an adequate endowment confers upon a school, that is the most advantageous characteristic of such institutions. It tends to distribute the interest formerly concentrated in the chief teacher, among all the teachers engaged. It gives each teacher a feeling of security which he cannot associate with institutions destined for more transient existence. It is somewhat difficult to estimate the effect upon the music of the last century of the direct contributions of such men as Dr. Hoch—who gave his fortune to found a conservatory in Frankfort—and others. It is the Hoch Conservatory